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THE NEW YORK



DRAMATIC MIRROR

VOL. XLII, No. 1,068

NEW YORK: SATURDAY, JUNE 10, 1899.

PRICE TEN CENTS.



SARAH ORUAX.



CISSIE LOFTUS.

The lovely lily, sweet and fair,
Is not more sweet or fair than she;
Nor may the lily ever dare
To claim such versatility.

For few indeed has God endowed
With half the mimic art that's hers—
To show to each, or small or proud,
Just where one scores, or where one errs.

Good Bobbie Burns must hide his head,
For she has proved his words untrue—
The gifle now the pow'r has shed
To see ourselves as others do.

THE MATINEE GIRL.

"Alas, how easily things go wrong!" I have always thought that a specially good line. If the natural tendency of things was toward right, this would be a beautiful world. But some perverse fate mixes things up, and one never approaches a placid, healthful state of mind until he or she learns to dodge trouble, if possible, when it occurs, and to forget it, if it does occur, soon after. Especially to forget it—or "forget it," as my friend Mr. Connors says. Only a few days ago I was discussing with a group of people—(three is a crowd, but over three is a group)—the painful lack of Summer places within easy distance of the city. We all agreed that if we found a place we would move there en masse for the warm weather.

A day or two afterward I met one of the girls and her face was fairly radiant with joy. She had a dress suit case and two hand satchels with her, and she was going for a train somewhere.

"I have found the Promised Land," said she, waving a commutation ticket over her head.

"Oh I know all about Bath Beach, if that's where you mean," I said.

"Not the same," she replied.

"Oh I suppose it's one of those 'Why Pay Rent?' places, about fifty miles from anywhere—Own Your Own Home, and all that?"

"No," she said; "wrong again. It's a the-

atrical colony. It's at Elmhurst, Long Island, and it is a perfect paradise. Every one who is anybody has a cottage there. Tony Pastor, and John T. Kelly, and the Russell Brothers, and a lot more.

She went on with a list of names that sounded like the programme of a continuous performance. There wasn't a word about bathing, or bicycle roads, or no mosquitoes, or anything you usually have offered you as Summer attractions.

"What hotel are you stopping at?" I asked her.

"There aren't any hotels, and there isn't any place to board. You have to take your own house. And it's too lovely for anything!"

"What do they do there to pass the time?" I inquired.

"Oh, nothing. Just visit each other. There are no doors on the houses, and you just call in and chat for a while and then go across the way and call on somebody else. And all the time people are calling on you. It doesn't matter if you're not at home. Every one just walks in and acts as though he was at home."

"It must be a nice place for tramps," I suggested.

"It is. When a tramp comes around he is taken in and treated to the best of everything, and the cottagers vie with each other to secure him as a guest. He has to pay a round of visits before he is allowed to leave the town. It is not like any place else on the map."

"No, these real estate speculations never are," I ventured to remark.

"Oh, you mean thing!" she said. "Wait till you come out to see us and we'll heap coals of fire on your head."

"Will you treat me as well as though I were a tramp?" I asked her.

"Well, you can hardly expect that," she said; "a tramp doesn't expect that sort of treatment, and it's fun to see how he acts."

"It must be quite a novelty for you folks to see any one act, I suppose, but if you had been doing matinees all the season as I have you'd want to take a rest and see trained elephants, or a slack wire performance, or something restful."

She gave me a hurt look that reminded me of the look in the eye of a wounded fawn—in other words, a glassy eye—and stepped into a hansom. "To Thirty-fourth Street Ferry," she said, and she passed out of my life.

It was the next day, I think, that I picked up a paper and read: "Riot Among the Residents in Elmhurst, L. I." I saw at once that the serpent had made his debut in the Theatrical Colony and Tramps' Paradise.

It seems that Williams and Walker, the colored comedians, had opened negotiations for a cottage, and that some members of the Colony objected to their presence.

Of course you never can believe what you see in the newspapers, and it is difficult for me to think that a settlement of intelligent and supposedly broad-minded theatrical folks would object to such entirely respectable, industrious and talented people as these two clever comedians.

There are plenty of small jay-town hotels and villages where the presence of theatrical people would be objected to quite as strenuously, but sensible people would attribute this lack of appreciation to a too generous diet of prunes, dried apples and other country products, supposed to induce grassy degeneration of the brain and superabundance of chin whisker.

But you don't look for that sort of thing among stage people, whose hearts and intellects are supposed to be too expansive for small sentiments.

Williams and Walker don't pretend to belong to the smart set, but they have all the theatrical virtues and none of the vices. They are successful, and they give good shows and pay salaries promptly and never disappoint their managers or audiences.

Every one who knows them is aware of the fact that they are both clever, intelligent and immensely entertaining actors. Their presence in any colony must be far more desirable than that of the objectionable sort of people that abound at Summer places, even among theatrical people, who do not always pay their bills, and some of whom behave themselves in a thousand and one ways that we all wot of.

I never heard of Elmhurst until the other day, and now the papers are full of it. Sometimes I think in my simple little way that the theatrical colony brought their press agents with them, and that this is a new sort of a boom.

I saw Kitty Cheatham, who was in New York last week, and she looked as pretty and as charming as when she gave us an imitation of a peach at Daly's ever so long ago.

She was in mourning for her mother, whose death she feels deeply, for Mrs. Cheatham, who was a typical Southern woman, took the deepest interest in her daughter's stage career, which she at first regarded with misgiving.

She was Miss Cheatham's constant companion during her successful stage life in New York, and was the actress' inspiration and help through the work, in which the mother grew quite as interested as the daughter.

Miss Cheatham sailed for Europe with her husband the day after I saw her, to be away all Summer. Her friends in town sent many flowers to the steamer as a remembrance to the actress, who made such a place in our hearts as well as in our appreciation.

I have been reading so much about Ibsen, Maeterlinck, Hauptmann, and those other chaps that I feel sure if I keep it up I'll be writing in short, crisp sentences and saying things over twice.

Have you ever noticed that a thing never goes, in Ibsen's plays, until he has said it twice? It's so easy that I think I'll write one of those burlesques for Weber and Fields next season.

A burlesque on Ibsen might not be understood on upper Broadway any more than Ibsen is; but it couldn't help being funny. Ghosts, put on with the two stars and their company, and written with a strict adherence to their style, ought to be a big hit—if the gathering gloom and atmosphere that prevailed at Carnegie Hall last week could be preserved for the presentation.

But every sentence, no matter how humble, must be written twice. Ibsen must have had to write against space some time in his career. It is a great idea you see:

"What o'clock is it?"

"What o'clock?"

"That's what I said."

"You said! Ha—!"

"Yes—said!"

"Ha—!"

"Ha—!"

"Look at the clock then."

"Look? I am looking."

That sounds foolish, but you mustn't say that where any one will hear you, for it really is mysticism. The Norwegian school of poetry is not so mystic, but it is more foolish. If you are quite sure of the crowd you can call it symbolic.

It is easy, too, once you learn the method. This is the style. If you study it you will be surprised at its simplicity:

JJAMES'S LJITTLE GJAME—

There ojnce wjas a fjellow njamed JJim
Who at fjove pjlayed a gjame of fjlam fjjim;
The gjiris, althoug fjweet,
Fjjoon acqujred fjrapjed fjleet
Wjen they ojnce fjook a fjumble to fjjim!

Poor Paderewski has been married and unmarried again within the last few days, with the same ease with which the papers cut off three of his fingers a few months ago and then contradicted them on again.

Despite the charming little story that was invented for the occasion, it is not likely that any second romance will occur in Paderewski's life.

His one romance was his marriage, and like many of life's romances it ended in a tragedy—the tragedy of death. The musician's one passion is his work and his invalid child, to whom he is devoted.

The public has never been made aware of the ridiculous manner in which Paderewski

has been run after by the women of America. Not only the foolish girls, but mature matrons showered him with flowers, notes and requests for his photograph and signature. The musician's personality, sad, mysterious and romantic, taken in conjunction with his music, produced an effect upon the base of the feminine brain that has never been equaled by any of our beauty actors or by the tenors of past history, whose conquests were so many and so violent that De Vivo used to say that their publication would cause sensations even in our modern society, used as it is to startling happenings.

Paderewski's dreamy unconsciousness of his heartbreaking qualities was not a pose, as so many thought. I once met a young woman, a pupil of his, whom he taught because of her wonderful talent for his own art. She was more than half in love with him herself, but she told me of heaps of tinted notes which each day's mail brought that Paderewski never even saw. His secretary opened, read and answered them when necessary, but didn't bother the musician with them.

Another of Paderewski's fads is his opera, which he has been writing for so many years, but which is yet unfinished. He works upon it, and almost constantly hums airs for it and from it, but talks little of it.

It is hardly likely that such a performer as Paderewski will prove a composer as well. The two arts do not travel hand in hand. And if all the pretty American women and their dollars have not tempted "Paddy," it isn't likely that he is going to give us all a deliberate cold shoulder by marrying a woman in the other end of the world.

The craze for broken English continues among us girls. Over at the Waldorf just now Kaldah, the Egyptian palmist, has a small court of feminine admirers. He is a dreamy eyed young man who dresses well and smokes good cigars. He is very much in evidence in the corridors in the evening and is almost as interesting as his confrere, Cheiro, except that he has not the rich Irish brogue of the latter, which startled at first and then fascinated, issuing as it did from lips supposedly Greek.

The Consul from Turkey who succeeded Mavroyeni Bey was in the company of Kaldah one evening last week, and both were introduced to a pretty but pert American widow. Some remark was passed about the keen business instinct of the American, which instinct, by the way, is not half so keen in the American as in the average foreigner who criticizes it.

"Yes," said the widow; "it is that very instinct which makes me think what a splendid advertisement such good looking men as you two would make for our rival cigarettes—Turkish and Egyptian, you know!"

THE MATINEE GIRL.

SARAH TRUAX.

In five seasons of work upon the stage Sarah Truax—an excellent portrait of whom from a photograph by Ryder, Syracuse, N. Y., appears upon the first page of this number—has played many more roles than fall to the lot of the average actress in a lifetime, and has progressed with sure and certain steps toward the perfection of her art. Beauty, intelligence, refinement and personal magnetism are Miss Truax's in generous share, and these attributes, with splendid application and sincere love of her work, have combined to press her name rapidly to the front.

In proof of this fact, it may be mentioned that Miss Truax has received offers from two prominent managers who want to star her next season, but she has declined the proffered honor, believing that the time is not yet come for her to attempt a stellar venture. It has been her ambition to rank as one of our best leading women, and it is unnecessary to tell how well she has earned the title. For three seasons Miss Truax was Otis Skinner's leading woman, playing Portia, Ophelia, and Pauline, besides originating the leads in His Grace de Grammont and Villon the Vagabond. The larger part of the rest of her professional work has been done in stock companies in Chicago, Minneapolis, St. Paul, Denver, Salt Lake City and elsewhere.

During the season past her performances as leading woman of the Shubert Stock company in Syracuse have won most cordial praise, and last week she went with this company to Buffalo, where they have begun a Summer season at the Star Theatre. Miss Truax's work was highly commended by the discriminating critics of Buffalo. Next season it is probable that this rising young actress will be featured in a play that has been produced already with success.

ADELAIDE HERRMANN IN MAGIC.

During the recent highly successful Boston engagement of the Herrmanns, when the critics all praised the magic of Leon Herrmann and the dances of Adelaide Herrmann, one reporter interviewed Madame Herrmann and was astonished when she proved to him that her skill in magic itself was scarcely less than that of her husband, the late Alexander Herrmann, and his successor, Leon. Long experience as the assistant of the great conjurers in their marvelous feats has given to her a perfect knowledge of the art, which practice and training have perfected. The reporter suggested to Madame Herrmann that a stage performance of magic by her should prove a decided novelty, and she agreed that she might attempt it some day.

CUES.

Charles H. Leyburne and Emma Bunting were married on May 23, at Wellsville, O.

Richard Ewing Disney has undergone a successful operation for the benefit of his eyes at a private hospital in Cincinnati.

Tommy Shearer and his company opened the Summer season at Celeron, Jamestown, N. Y., May 29, for two weeks. The company is now in its forty-second week, and will play resorts until July 30, the season being the most successful that Mr. Shearer has ever enjoyed.

R. Edgar Vance, the Judge Pecksniff of Scammon's Side Tracked company, closed a prosperous season of forty-three weeks at Jersey City last week.

An extraordinary demonstration occurred last Thursday at the New York, during a performance of The Man in the Moon, when Sam Bernard announced to the audience the news of the recovery of the infant Clarke, whose kidnapping had interested the city and had frenzied the newspapers. The announcement in the theatre was hailed with wild enthusiasm, and it was nearly ten minutes before the actors could go on with the play.

IN OTHER CITIES.

BROOKLYN.

SATURDAY, June 3.

Two more houses are added to the closed list with the end of this week. The Unique shut down after Wednesday night, the occasion of a benefit to its business staff. Hyde and Behman's brings a long season to an end this evening, leaving but two houses open, the Montauk and Star, both of which are scheduled to make a finish at the end of a fortnight.

The Castle Square production of *Il Trovatore* at the Montauk has won universal approval. While some one particular role may have had a more brilliant rendition in the Academy of Music at the hands of some famous singer in times past, it is certain that no presentation of Verdi's favorite work on that stage has ever equaled the even merit and uniform excellence that distinguished its performances in the Montauk this week. *Carmen* is the next choice, with *The Mikado* named for the sixth and final week.

At Hyde and Behman's business remained excellent, though the hot weather caused a diminution from the large attendance noted the previous week. Rose Coghlan was seen for the first time in this borough in vaudeville, and repeated here her emphatic hit in the interesting *Between Matinee and Night*, a cleverly constructed playlet. Miss Coghlan, who is looking remarkably well after a long and arduous season, had competent and painstaking support from Ida Van Troutman, John T. Sullivan, and Daisy Lovering. Other good features that scored for their full worth were the inimitable Charles R. Sweet, Al. Leech, and the Three Rosebuds, also the mirth-provoking Al. H. Wilson. Specialties that brought the bill to the required length were also contributed by Nestor and Bennett, the World's Trio, Hal Merritt, and Sadi Alfara. Monday afternoon and evening is taken up with the annual testimonial to resident manager Henry W. Behman. The twenty-second season of this establishment, which began Sept. 5, then ends with a record of thirty-nine weeks and a total of 470 performances. Of the notable recruits from the legitimate seen here since September may be mentioned Rose Coghlan, John T. Sullivan, Julie Kingsley, Bert Cooté, Cora Tanner, Louis Masson, Mrs. and Mr. Oliver Byron, Ezra Kendall, Milton and Dollie Nobles, Harry Lacy and Ida Van Sicien, Louise Thorndyke Boucault, Nell Burgess, Marie Jansen, Walter Jones, Marie Dressler, George W. Monroe, Flora Irwin, Walter Hawley, Edwin Milton Royle and Selma Fetter Royle, Robert Downing, Camilla Urso, Mason Mitchell, Alice Atherton, Burr McIntosh, Mr. and Mrs. Sidney Drew, Felix Morris, Nellie McHenry, John Webster, Barton Hill, Charles Willard, Maud Haslam, Joseph Hart, Carrie De Mar, Rose Eytling, Lillian Burkhardt, Francesca Redding, Francis Carlyle, Charles T. Ellis, and Isabelle Ughart.

The Gay Morning Glories pass from view at the Star, to be followed by a return date of The Broadway Burlesquers.

The Messtrees, a new travesty written by Percy G. Williams, has caught the popular fancy at Bergen Beach. Manager William T. Grover inaugurates his direction of Brighton Beach on June 10.—Work on the new Orpheum Theatre, which was inactive during May, has commenced with great vigor.—Manhattan Beach will open with *Souza* on June 17, and one week later Frank Daniels in *The Idol's Eye* will begin the opera season there. SCHENCK COOPER.

SAN FRANCISCO.

There is a wide divergence of opinion upon the merits of *The Moth and the Flame*, Clyde Fitch's drama, which was produced at the Columbia week 22-28 by Herbert Keiley and Effie Shannon. In some places it is characterized as immoral, not to say indecent; in others it is stated to convey a moral object lesson. The play was attended by crowds of enthusiasts, who made good business for the management and for the firm of Gottlieb and Marx. That it was well acted goes without saying. Herbert Keiley as the villain was eminently satisfactory. He acted with a dash and vigor that always attract. The Moth was Effie Shannon, of course. Her ethereal appearance charmed. She is an accomplished actress and her scenes with her lover were very fine. Marion Abbott did fine comedy work as Mrs. Lorrimer. Charles Stedman was good, as was Lella Ellis. The play was voted clever and amusing, emotional, spirited and bright. The morale of it is a subject of dispute.

It will run another week. In Missouri draw great houses to the Alcazar. It has been seen and criticised before during the run of the Alcazar Stock co. Ernest Hastings as the sheriff did the same work for which he earned laurels before. It is his best performance. Charles Bryant, Clarence Montaine, Adelaide Fitzallen, Maybelle Bowman, Marie Howe, and Laura Crews are all deserving of mention in their respective parts. Lewis Morrison now opens his season with *Hamlet*. Great preparations have been made for the affair.

The Tivoli offered *The Mandarin* to the public week 22. Smith and De Koven's amusing opera was well received. But the generality of opinion was to the effect that the libretto surpassed the music. Under the superintendence of Stage-Manager George E. Lask the opera was beautifully staged. The part of the mandarin was cleverly taken by Wallace Shaw, in his operatic debut. Edwin Stevens was droll as ever as the vagabond, Fan Tan. Phil Branson as Hop Sing, an imperial actor, was clever. Anna Lichter was sweetly musical as of yore. Other good work was done by Charles Swain as Kwai Lo, Prunette as the Emperor, and the Marion Brothers as the two companions of Fan Tan. La Mascotte 29-3.

The Southwell Opera co. at Morosco's Grand is all right. Week 22-28 it produced *The Gypsy Baron* and with distinct success. Tom Perasse showed his charming voice well in the character of Sandor Berinkay. William Wolf's comedy work in the part of Kalmur Zaupan won him deserved laurels. Winfred Goff sang remarkably well the part of Count Homony. He has a good voice and uses it well. Arthur Wooley was acceptable as Count Carnero. Edith Mason as Sami, Hattie Bell Ladd as Cypra, Daisy Thorn as Arsena, and Bertha Ricci as Mirabella formed a quartette of unusual excellence. The chorus was excellent and the staging praiseworthy. Princess Nicotine 29. FRED S. MYRTLE.

MILWAUKEE.

The Thanhouer-Hatch Stock co. presented the late Alexander Salvini's version of *The Three Musketeers* at the Academy May 29 to the capacity of the house. From a general point of view this production excelled anything heretofore attempted by this excellent organization, and served to demonstrate the strength and versatility of the co. with striking force. Edwin Thanhouer is to be commended for the admirable judgment he exercised in the selection of his co., which, as it now stands, is an uncommonly well balanced and capable collection of players. Much of the Academy's prosperity is also due to the fact that no expense is spared to provide the accessories and scenic embellishments necessary to a complete and artistic performance. And in the present production this fact is vividly demonstrated, the stage mountings and costumes being exceptionally rich and beautiful. From farce-comedy to historical drama is no little jump, but every member of the co. proved equal to the task, and to Frederick Paulding is due unlimited praise for the admirable stage-management. Eugene Moore gave a magnificent performance of the fiery yet chivalrous D'Artagnan and received several enthusiastic recalls. Anna Boyle was specially engaged to play Miladi, and, though suffering from severe and sudden indisposition, played the part with great dramatic strength and finished technique. William Yerace appeared as Richelieu and indicated the crafty cardinal with subtle art. Frederick Paulding as Athos was powerful and sympathetic. The Portos of Max von Mitzel was excellent in every respect. Edwin Than-

houer made an effective Aramis, and Donald Bowles was a handsome and graceful Louis XIII. John M. Sainpolis made his debut with the co. as Buckingham and Captain Treville, and in both roles gave portrayals second to none in the cast. His work was most praiseworthy and stamps him an actor of marked ability and intelligence. Lansing Rowan gave a superb portrayal as the Queen, and Gertrude Homan was delightful as Constance. Samuel Lewis contributed some clever sketches, and W. S. Murray did capably. The supernumeraries were skillfully handled, and the entire production, after the first night's roughness was smoothed down, was singularly even and finished, considering the limited time allowed for preparation. Aristocracy 3-11.

The Alhambra received good patronage 28 when the new bill was offered, consisting of the Salisbury Comedy co. in *A False Alarm* and *A Quiet Family*, and the following vaudeville acts: Pete Baker, Vernon the ventriloquist, Moreland, Thompson and Roberts, Lucas and Tyler, and Lester and Stevens. In the comedies John Daly Murphy and Richard Baker scored hits, and Maye Louise Algen and Francis Byrne did their usual satisfactory work. A fair debutante in the person of Edna Dorman appeared with success, giving evidence of talent and looking extremely pretty and graceful. Miss Dorman is a Milwaukee girl and her many friends wish her success. W. B. Wheeler, Camille D'Elmar, and Carrie Louis were seen advantageously. Pete Baker presented with his customary cleverness a very entertaining and much applauded number, and Mr. Roberts is to be congratulated upon the success of his "rubber neck" specialty. The balance of the bill was up to the standard. Week of 4-10 the Salisbury Comedy co., T. J. Farron, Lina and Van, York and Gilman, Emma Carus, and Gardner and Hunt.

The sale of seats for the Mansfield engagement 5, 6 opened at the Davidson 31 and the entire house was sold for both performances in a few hours; ticket speculators were plentiful and will no doubt reap a harvest. The Frawley Stock co. will open at the Davidson 7.

Lansing Rowan will remain one week longer at the Academy, to play in *Aristocracy*, much to the satisfaction of the patrons of that house, with whom Miss Rowan has become exceedingly popular.

Valerie Bergere arrived here 30 and will make her initial appearance as leading woman of the Thanhouer-Hatch Stock co. 5.

The Jaxon Opera co. will open a summer season at the Alhambra 11.

CLAUDE L. N. NORRIS.

DENVER.

The Giffen Stock co. presented *A Bachelor's Romance* at the Tabor, May 21-27, in a manner that left nothing to be desired. It proved a thoroughly well rounded performance of a pretty play, the delightful atmosphere of which was admirably preserved. John B. Maher, as David, sustained his reputation for well drawn characterizations, playing the part in a most satisfactory and finished manner. A more perfectly charming, magnetic and delightfully girlish portrayal than Grace Scott's Sylvia it would be difficult to imagine. Minnie Radcliffe, as Helen, played with that spontaneity, sparkle and cleverness we have learned to expect from this talented and conscientious artist, and upon her reappearance here was greeted with a warm welcome. Frederic Perry contributed one of those fine character creations he is in the habit of giving us, marked by subtlety, finesse and intelligence. Herbert Carr sustained the good impression he made last week, and the part in a most satisfactory manner. The other principal characters were played by Albert Gallatin, Hobart Bosworth, Frederic Murphy, H. O. Stubbs, and Helen Belmer were excellent in the respective roles assumed by them. Business has been fairly good. *The Girl I Left Behind Me* 28-3.

The merry war of the stock co. will soon begin, and a good natured and perfectly fair, albeit earnest affair it gives promise of being. Three stock co., each the best ever offered by its respective management, will be Denver's contribution to things theatrical this summer, and the plays to be presented will be the best available for stock purposes that money can procure. Manhattan Beach will open its season 11, with Lady Windermere's Fan. Elitch's Gardens will open May 27, with the Bellows co. In The Charity Ball, and the Giffen co. will appear at the Tabor Grand Opera House for an indefinite season.

The Manhattan Beach Stock co., which leaves New York for this city June 1, is composed of Minnie Seligman, Robert Drouet, Charlotte Deane, Emmet C. King, C. S. Abbe, Agnes Findlay, Laura Case, John Findlay, Albert Brown, Florence Holland, Robert Bell, and Percy Winter, under whose direction the co. and productions will be.

The co. at Elitch's Gardens comprises Henrietta Crossman, Howell Hensell, Lillian Dally, J. Henry Kalker, Madge Carr Cooke, Frederic Conger, Eleanor Robson, Hermann A. Sheldon, Katherine Field, Scott Cooper, Brigham Royce, and David Miles. The co. will be under the direction of Walter Clarke Bellows, whose name it bears.

The Spider and the Fly appeared at the Orpheum 21-27. Manager Peter McCourt has returned from New York.

INDIANAPOLIS.

Frank Lindon and co. prolonged their stay at the Park and put on Monte Cristo and *A Child of Fortune* week of May 29. Business has been

fairly good. This is the only house now open and June 3 will see its close.

Manager Fred Dickson and Treasurer Walter Bowly, of the Park, have left for St. Louis to exhibit the base ball automaton.

ALLEN E. WOODALL.

BUFFALO.

The attraction at the Star May 25-27 was Otis Skinner in *Rosemary*, and the engagement was highly successful in every way. This beautiful comedy was presented by a co. excellent in every detail. Mr. Skinner's impersonation of Sir Jasper has lost none of its charm by long acquaintance and his work in the tender passages was delightful. John Malone was good as Professor Jorgam, and E. A. Eberle gave a pleasing impersonation of Captain Cruikshank. The Dorothy of Gretchen Lyons was charming. The Shubert Stock co. began an indefinite summer engagement 29, presenting *Lady Windermere's Fan* as the first offering. The local press has been lavish in its praises of this organization and the co. has appeared to crowded houses nightly thus far. Without exaggeration the co. is one of the strongest and best balanced ever seen in this city. Sarah Truax, Mrs. J. P. West, and Mr. Masson made excellent impressions, although there was not a weak spot in the cast. The mounting of the play was superb. The Jilt 5-10.

The Highwayman was sung at the Lyceum 29-3 to big audiences. The rendition of the opera was most satisfactory. Maud Williams and Lillian Green are two pretty women with excellent voices and they did well in their respective parts. Florence Huntley was scarcely equal to the part of Doll Primrose. Arthur K. Deagon demonstrated that he has a voice of surprising richness and his Dick Fitzgerald was a treat throughout. The chorus was small but effective, and altogether the organization is better than the average co. presenting summer opera. The Gelsa 5-10.

A. L. Wilbur has been in the city on business the past week.

Mrs. James K. Hackett is in the city and will probably spend the summer here.

The regular season of the Star came to a close 27. The season has been a peculiar one in some respects, as the business at the house seems to have gone in fits and starts without apparent reason therefor. Several really excellent attractions have fared badly, while others, with no particular merit, have done a good business.

As a rule, however, the meritorious attractions and the attractions with an established reputation have played to satisfactory business.

W. S. Cleveland has returned to Buffalo and still has a few ideas in things theatrical which he promises to make known at some future time. The Arabian Nights was the bill at the Empire 29-3. The co. is constantly growing in popularity and the receipts for the past week have been the largest since the stock co. was organized. A fair production of the comedy was given, especially good being Julia Hurley and James Newton Drew.

The Wallace Circus will show here 15, 16 and the city is already billed heavily. One of the advertising agents and hardly set foot in town when he was arrested for driving on the wrong side of the street.

Manager McLaughlin announced the closing of the regular season of the Lyceum 27. The season has been very successful from a pecuniary standpoint. This house has proved a steady, sure money maker for several years past, and it has often been remarked that many of the regular patrons go there week after week without ever stopping to learn what the bill may be. The attractions have been uniformly melodrama and farce-comedy at popular prices, although there have been more attractions of the first class at the house this season than in the past.

An action has been brought to foreclose the mortgage on Music Hall. Interest for the past five years has not been paid on the mortgage. The theatre is the property of the German Young Men's Association, and the general opinion is that the necessary funds to prevent the loss of the property will be secured. REXNOLD WOLF.

DETROIT.

At the Lyceum May 28-3 the Cummings Stock co. presented *Moths*, handling it in the same capable manner that they do all the plays they present. Tom Kicketts takes the character of Prince Zouroff. Ralph E. Cummings is the Lord Jura. The other principal characters are taken by George S. Christie, Harry Glazier, Grace Atwell, Julia Hanchett, Lillian Seymour, and Blanche Douglas. A Gold Mine 4-10.

The Countess 409 returned to Whitney's 28. They gave two performances that day and two performances each on 29 and 30. This closes the theatre for the season.

The Detroit Opera House is closed, except for amateur performances. A performance of this nature was given 25. The entire affair was under the auspices of Mrs. Atchison, a prominent social leader here, and the drilling and supervision were attended to by Kate Maloney, a retired professional, formerly with Booth and Barrett. It was the most successful affair of the kind in the memory of the writer, artistically, socially and pecuniarily. Three little plays were given. The curtain-raiser was a little sketch by Belle Lothrop, of this city, the author taking the principal part. It was well acted throughout. The second play was the familiar farce, *My Turn Next*, well rendered by prominent local amateurs. The final number was *One Touch of Nature*. The principal part, that of

the old man, was played by Charles L. Palma in a thoroughly artistic manner. Nothing better in a similar kind of work has it been the pleasure of the writer to see, and he speaks from a twenty-five years' experience in theatre-going. This is said advisedly, whether the actor was of the histrionic profession or a modest amateur like Mr. Palma. Annette Norton made her debut in the maid's part and was most successful. Any one not knowing this to have been her first appearance would have taken her to have been a young woman of long training in the art, so perfectly self-possessed was she in every way. Mrs. Atchison as an actress left nothing to be desired, and Mr. Denby, the author, was, as usual, perfect. It would be hypocritical to say anything derogatory about Mr. Harris' efforts as the lawyer, yet we have seen him in parts better suited to his attainments. The orchestra on this occasion consisted of twenty-four men under the direction of Professor Schrenser. This orchestra, which is rather inappropriately named the Katzenjammer, is composed of young business and professional men of this city. The selections rendered were new and appropriate, and if applause is any criterion to judge from the efforts of the orchestra were thoroughly enjoyed. KIMBALL.

MONTREAL.

Souza's Band drew the largest house May 25 in the history of Her Majesty's, which, during this, its first season, has had a number of record breakers. The band pleased the audience greatly. Maud Reese Davies has a soprano voice which is very sweet and true, but seems scarcely strong enough for the class of work she has to do. The violin playing of Dorothy Hoyle was also much appreciated. Mr. Souza was as kind as usual in the matter of encores, something which goes far to win the hearts of a Montreal audience.

The Grandee, a comic opera composed by Jules Hone, book by Captain Forsyth, both Montreals, was produced at Her Majesty's 28 to good business. The opera is not bad, though it would stand some revision, the climaxes being very weak from a dramatic point of view. It has quite as much plot as the average musical comedy and is witty in places, though it is very deficient in the contemporary gags that seem necessary to works of this description nowadays. The music is tuneful but thin. What the opera most lacks is chorus work. The cast, partly professional, was not adequate to the demands made upon it, being very weak vocally. Clayton C. Ferguson, who sang the name part, had a good enough voice, though his acting left much to be desired. Robert McLaughlin and A. Vincent, local men, did good work in two small parts. The chorus, which was wholly amateur and had had only ten days' rehearsal under the stage-manager, Frank Blair, did remarkably well. The orchestra was poor.

This week the Théâtre Français Stock are playing *Ours*. Benjamin Hornings' Hugh Chalcot was good. Walton Townsend made a mainly Angus McAllister, and Morris McHugh gave a very fair performance of Sir Alexander Shandryn. Mr. McGrane's Prince Petrovsky was also satisfactory. The Mary Netley of Nellie Callahan was very good. Except for Flood Brothers, who are very clever acrobats, the vaudeville bill was not up to the average. Next week the Français will close, much to the regret of a great many Montreals, for the Français holds a very warm spot in the heart of the theatre-going public here. The final bill will be Dr. Jekyll and Mr. Hyde.

On 31 some of the professional and amateur friends of E. W. Varney, Jr., the popular representative of J. B. Sparrow at the Queen's Theatre, tendered a very successful benefit to him in the form of a concert, concluding with *The Sculptor's Dream*, arranged by Mr. Varney, who played Diogenes.

PROVIDENCE.

With the exception of Summer opera at the Olympic and vaudeville at Keith's the season of '98 and '99 has closed. The Providence Opera House closed 27, but reopened 29, when The Merchant of Venice was presented by John Thomas, Albert Vivada, and his pupils. On evening 30 pupils of the Lynn School of Oratory occupied the house.

The Stossell Comic Opera co., under the direction of Dr. Emil Stossell, inaugurated a Summer season at the Olympic and presented *The Mikado* during the week to good-sized audiences. The co. is a good one and that the old operas are enjoyed was evidenced by the hearty applause given the members of the co. The co. was composed of Leontine Harger, Nat B. Cantor, Henry Vogel, Charles Holmes, Adolphe Mayer, Alex Thompson, Ed Kissam, Margaret Ashton, Florence Gammage, and Lee Hobbs Martin. During the run of opera at this theatre smoking will be discontinued and Manager Spitz will do his utmost to make his patrons comfortable. The Chimes of Normandy 5-10.

Mr. and Mrs. Sol Smith Russell are at their new home at Edgartown, Mass., for the Summer. While at Edgartown a few days the past week your correspondent was entertained by Mr. Russell and shown over the beautiful residence, which has been built the past Winter. Mr. Russell is now having erected a large boat house, bowling alley and billiard room and stable. He will make Edgartown his permanent home and spend his time there when not on the road.

Manager George B. Borden had a big day at Crescent Park Memorial Day. Among the attractions were the famous swim lakes, balloon



ascensions, concerts by the Banda Napoli, Hedley-Livsey Band, R. L. Ladies' Orchestra, and Brigham's Singing Orchestra.

HOWARD C. RIPLEY.

ST. PAUL.

The dramatic event of the season was Richard Mansfield's production of *Cyrano de Bergerac* at the Metropolitan Opera House May 29-31. A large and brilliant audience filled the theatre on the opening night. Mr. Mansfield received an ovation. The play is splendidly staged and handsomely costumed. The scenic adornment is magnificent, picturesque and effective. The cast is strong numerically and includes some very capable artists. During his dramatic career Richard Mansfield has played many parts in which his remarkable versatility is strongly evidenced. His *Cyrano* is a dramatic portrayal worthy of the highest praise; it is a forcible and beautiful characterization. His reading in the balcony scene is charmingly expressive and won for him great applause. Katherine Grey is a sweet and pretty Roxane. Dainty in figure and graceful in movement, she reads her lines with delightful expression. Francis Kingdon does an excellent piece of acting as the Comte de Guiche. William Courtenay as Christian gives a manly and interesting interpretation of the part. F. A. Thompson is decidedly good both as Comte de Valvert and Captain Carbon. J. W. Weaver as Le Bret, and A. G. Andrews as Ragueneau appeared to good advantage. The rest of the very large cast make the most of their roles. Sporting Life (return engagement) 1-4. The Keill Stock co. will begin a Summer engagement 5.

The Grand Opera House will remain dark during the Summer. GEORGE H. COLGRAVE.

COLUMBUS.

The closing engagement of the Valentine Stock co. at the Grand drew one of the largest houses of the season May 27, the bill being Little Lord Fauntleroy. An impromptu reception was held on the stage at the close of the performance and the audience invited to meet the members of the co. The co. have made a great number of friends here during their stay. Should the co. return after their engagement in Rochester they will receive a warm welcome.

Claude Miller, the business-manager of the Southern, has concluded all the business affairs of that house and will take a vacation this Summer.

Al. G. Field has charge of the Elks' street fair to be held here July 3-8 and has booked the finest attractions that could be secured. It will undoubtedly be one of the largest fairs in the country, as Mr. Field has advertised it extensively.

Mr. Edison, Mission correspondent at Toledo, was here 28 to attend the opening of Oientangy Park.

Ad Miller, business-manager of the English Opera House, Indianapolis, is at his home here for the Summer.

Vernon Ramsey, treasurer of the High Street Theatre, is acting in the same capacity at Oientangy Casino; Albert Combs has charge of the stage and Fred Neddermeyer has his splendid band and orchestra. J. B. DAVIS.

LOUISVILLE.

The German Dramatic Co.'s benefit performance, when English Lessons and Throw Him Out were given, was the only amusement offering during the week.

Interest now centres in the Summer opera season, which will commence 5. Giroffe-Girofia and Faust will be sung the opening week. The co. arrived May 30.

Daniel Quip and Business-Manager James B. Camp are beautifying the open air space at the Auditorium, and it is believed the place will be an attractive one during the Summer.

Phil and Nettie Peters have arranged to inaugurate roof-garden vaudeville at Phoenix Hill Park. A good co. has been engaged for the opening week. The place occupies one of the most elevated positions in the city, has a well equipped stage, is easily accessible by several electric lines, and the venture should prove a success.

The drill corps of the local Lodge of Elks is practicing nightly the manoeuvres that they will execute in the drill contest at the national reunion of the order at St. Louis.

Eugene L. Elrod, formerly treasurer at Macaulay's and for many years connected with amusements in Louisville, was one of the visitors during the races and was warmly greeted by numerous friends. CHARLES D. CLARKE.

OMAHA.

Managers Paxton and Burgess, of the Boyd, closed their season in a blaze of glory, Richard Mansfield in *Cyrano de Bergerac* playing to over \$3,000 May 23. For more than twenty-four hours before the box-office opened a line of forty applicants took their places, and in relays kept their positions until the seats went on sale. At 9 o'clock on the evening before the sale 119 men thronged the lobby and made themselves as comfortable as possible for their all night vigil.

A review of Mr. Mansfield's performance of *Cyrano* would be superfluous at this late date, but the Omaha public were evidently thoroughly satisfied with its rendition. Admiral Schley, as the guest of General Manderson, occupied a box festooned with the national colors, and received a perfect ovation upon his entrance. The Bostonians followed 25-27, and rendered *The Serenade*, *Robin Hood*, and *Rob Roy* before a series of large, brilliant and enthusiastic audiences. While the old friends of Eugene Cowles missed his deep notes, Mr. Broderick was satisfactory. Time deals leniently with the leaders of this justly popular organization. The Boyd will now be dark until July 9, when the popular Woodward Stock co. will return for a Summer engagement. J. R. RINGWALT.

MINNEAPOLIS.

Sporting Life opened a seven nights' engagement at the Metropolitan Theatre May 25 to the capacity of the house. The performance left little to be desired from a melodramatic viewpoint and the mountings were excellent. The cast was strong, the work of Elita Proctor Otis being especially good. Davis and Busby's U. T. C. opened for a week at the Bijou Opera House 28 to good-sized houses.

Sidney Sanderson has disposed of his interest in the Harmonia Theatre to his partner, Mr. Colburn, and has assumed the management and a half interest in P. C. Roser's A Southern Kid, which will open its season 26, playing Wisconsin and Northern Michigan until Sept. 1, after which they will tour the Southern States. C. E. Hinton will go in advance.

The Twin City Rapid Transit Co. has decided to reopen the Lake Harriet Pavilion for the Summer season, and has engaged Theodore Hayes, of the Bijou Opera House, to look after the attractions. F. C. CAMPBELL.

CLEVELAND.

About the only thing of interest in theatrical circles is the engagement of Maude Adams in *Romeo and Juliet* at the Euclid Avenue Opera House 3.

The exposition and carnival to be given by the Elks of this city in August ought to be a grand success. Professor John G. Scorer, an old professional and president of the Cleveland School of Oratory, is director-general, and Harry Scott, press agent of the Star Theatre, is doing the press work.

The many friends of Charles W. King, an old Cleveland newspaper man, are pleased to hear of his success with the Frawley Stock co.

WILLIAM CRANTON.

KANSAS CITY.

The theatrical season is about at its end. The Woodward Stock co., at the Auditorium, presented *The Wife for its last week*, May 28-3. The entire co. was admirably cast and each individual member appeared to the best advantage.

Willis Granger as John Rutherford, made a distinct hit, and Robert Gray was finely acted by Walter D. Greene. Jennie Kennark as Helen Truman was as pleasing as ever, and the rest of the co. gave excellent performances. A reception was given by the co. on the stage at the close of the afternoon performance 3, when they shook hands with their many friends in the audience.

The Grand, Coates and Gillies are all closed for the season, and the amusements from now on will consist of the vaudeville and outdoor attractions at Fairmount Park, under the management of the Orpheum circuit.

FRANK B. WILCOX.

PITTSBURG.

The Prodigal Daughter opened at the Bijou May 29 to good attendance. This engagement closes the house for the regular season.

At the Alvin the Jaxon Opera co. began the second week 29, producing *The Chimes of Normandy* first half of week, with Martha underlined. Next week, *Il Trovatore* and *Faust*.

Maude Adams produced *Romeo and Juliet* at the Alvin 2, the Jaxon Opera co. going to Seewickley, Pa., for that evening.

The last week of the season at the New Grand opened 29 with the stock co. In Geoffrey Middleton, Gentleman. The house was crowded at every performance. Jessie Isett, Messrs. Smith and Ross, James E. Wilson, Mrs. Collier, and Miss Ashton were recipients of costly presents during the week from their many admirers. Mr. Wilson will probably accept the offer tendered him by the management for next season. E. J. DONNELLY.

JERSEY CITY.

Side Tracked was the play at the Bon Ton May 29-3 and this closed the season of the house. Business was fair. The performance appeared to give satisfaction. A number of clever specialties were introduced. E. H. O'Connor as a tramp has the star part and he proves himself to be a competent actor. Mabel Paige is the soubrette and sings and dances. E. C. Le-Roy is a good heavy man. William R. Healey plays the part of an Irish policeman and was warmly cheered for his specialty work. Billy Bowers is a typical Dutch comedian.

The Elks' Minstrels gave a good performance at Arlington Park 29 to a large attendance.

The Pavilion Theatre (under canvas) opened 29, under Kumins and Lord, with a vaudeville co., giving two performances daily. Business has been fair. The Dick Ward co. is the attraction 29-3. WALTER C. SMITH.

CORRESPONDENCE

ALABAMA.

MONTGOMERY.—McDONALD'S THEATRE (G. F. McDonald, manager): The Pencil-Maynard co. under the auspices of the Southern Amusement Syndicate, opened the Summer season by presenting a first-class vaudeville bill to fair and well-pleased audiences May 29-3.—ITEM: Manager McDonald has made several improvements in the house since the regular season closed, having placed electric fans on every floor, which was highly appreciated by the audience.—MONTGOMERY THEATRE (S. E. Hirsche and Brothel, managers): Season closed.

TUSCALOOSA.—ACADEMY OF MUSIC (Cochrane and Rabbin, managers): Martiny, hypnotist (return), May 29, 30; big business; good performances.

ARIZONA.

PHOENIX.—PATTON GRAND OPERA HOUSE (S. E. Patton, manager): Local minstrels May 25; packed house; satisfaction given. A Midnight Bell 2.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): On and Off May 25-27, Lombardi Opera co. (return) 29-3. A Midnight Bell 8-10. Keiley-Shannon co. 12-17.—ITEM: The Lombardi Opera co., under the able guidance of C. M. Wood, lessee of the Los Angeles Theatre, is giving the dwellers on the Citrus circuit a treat musical.—Manager H. C. Wyatt, of the Los Angeles, is visiting San Francisco on important business connected with his theatre.

WOODLAND.—OPERA HOUSE (E. C. Webber, manager): Belasco-Thall co. closed the local season with *The Girl I Left Behind Me* May 5 to a full house.—ITEM: The season has been a successful one. Mr. Webber has given us only first-class attractions.

SAN BERNARDINO.—OPERA HOUSE (Martha Kiplinger, manager): Lombardi Italian Opera co. to a large and enthusiastic audience. Lucia di Lammermoor May 27. A Midnight Bell 13.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, manager): On and Off May 22. Clay Clement 12, 13. Keiley-Shannon co. 19. A Midnight Bell 30.

RIVERSIDE.—LORING OPERA HOUSE (F. A. Miller, manager): Local minstrels May 7; S. R. O. On and Off 23.

COLORADO.

ASPEN.—WHEELER OPERA HOUSE (Billy Van, manager): McFadden's Row of Flats May 29.—ITEM: Manager Van has leased the Hallam Lakes for the Summer, and will run a resort, among the attractions of which will be a popular price theatre to open about July 1.

CRIPPLE CREEK.—GRAND OPERA HOUSE (D. R. McArthur, manager): A Midnight Bell May 21 to crowded houses. John Griffith in *The Avenger* 28; fair house; performance poor. McFadden's Row of Flats 31.

OURAY.—WRIGHT'S OPERA HOUSE (Dave Frakes, manager): Arnold Wolford co. in *Shadows of a Great City* May 25 to good house. Ruble-Kreyer co. changed date to 5-10.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): A Midnight Bell May 23; large and pleased audience.

CONNECTICUT.

BRIDGEPORT.—PARK CITY THEATRE (G. B. Bunnell, manager): Walter J. Rowland, manager: The closing attraction of the season was Chauncey Olcott in *A Romance of Athlone*. While final arrangements are not yet completed it is probable that the Park City will reopen late in August. In the meantime the hangings, carpets, draperies, and decorations are to be renovated and renewed under the personal supervision of Manager Rowland, who reports the season just closed has been the most successful since the house was erected in 1877.—SMITH'S THEATRE (Edward C. Smith, manager): The regular season closed 25-27 with U. T. C. somewhat peculiarly given, since it was not deemed necessary to make the usual street parade with band and bloodhounds—for which, thanks, about thirty local amateurs and semi-professionals rendered Apple Blossoms, a three-act rural drama 29, 30 to S. R. O. house. The play contains much familiar material, but is rather cleverly put together, and as the participants were well cast, the performances gave good satisfaction. The author, R. M. Sperry, of this city, played the juvenile lead, Messrs. Dickenson and Ladd displayed genuine ability, and Messrs. Robinson, Jewett, and Bates were well received. The women of the co. had little opportunities given them by the author, but did well, notably so Louise Galligan as a garrulous gossip. Frank Gertner played a farmer with his usual good taste. The performance was compared well with half the professional attractions seen here this season. Santiago, or the Red, White and Blue was excellently given by the St. Peter's Dramatic Club of Danbury for benefit of St. Patrick's Church of this city. The production was under the direction of Livingston Russell, of New York, whose capability in this line resulted in a production hard to distinguish from that of professionals. The martial scenes were splendidly executed by the Kennedy Guards, of Danbury, in regular United States uniforms. The house will reopen about the middle of August.—ITEM: Manager Rowland, of the Park City Theatre, who is tired out after his hard season, will leave soon for a vacation trip, the greater part of which will be spent a-wheel.—Treasurer George Wells, of the Park City Theatre, opened a Summer engagement at Beren Beach May 27.—The local press are ajunt in



praise of the courtesy of the attaches at both houses the past season. Managers Rowland and Smith are both strict disciplinarians and the fact of continued large business is thus accounted for.—The five-years' lease that Manager Smith recently obtained from the heirs of the late P. T. Barnum includes the entire building, embracing several stores, two halls, etc. W. P. HOPKINS.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): This house has practically closed its doors for the season, though Maude Adams will appear in *Romeo and Juliet* 17. Mr. Bunnell expresses himself as highly pleased with the season and the attractions which he has been able to book. During the Summer he will personally superintend some needed improvements and open the theatre the last of August.—GRAND OPERA HOUSE (Breed and McKenna, managers): Season closed May 27 with a fair performance of *An American Hero*.—ITEMS: Atwater's Band gave a pleasing concert at Savin Rock 28 to the usual Sunday crowd. The theatre will open about 15, as will also the one at Lighthouse Point, where vaudeville will reign supreme.—John Hendricks, the well-liked treasurer of the Grand, met with a sad bereavement last week in the loss of his venerable father.—George Peterson, of the Hyperion, has been in New York for the past ten days the guest of friends.—Sara Converse, who was a member of Maude Adams' co. last season, and who has been the guest of her sister, Mrs. Somers, for the past month, will go to Larchmont as the guest of Mrs. Fernandez in June.—Harry Lacy is at his home here. JANE MARLIN.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager): Vaudeville pleased large audiences May 22-27, with exception of 25, when Chauncey Olcott appeared in *A Romance of Athlone*. Vaudeville continued 29-31. Frank Daniels 3. Maude Adams in *Romeo and Juliet* 17 will close the season.—ITEMS: Parsons' has been very prosperous this season. The same care will be observed in the coming season's bookings.—Manager Parsons will direct the open air theatre at Werder's Park, adjoining the chutes. A. DUMONT.

WATERBURY.—POLI'S THEATRE (Jean Jacques, manager): Chauncey Olcott in *A Romance of Athlone* May 26. Season closed.—ITEM: The past season has been a very successful one.

GEORGIA.

SAVANNAH.—THEATRE (David A. Weiss, manager): The Brinkley Opera co. will open a season of Summer opera 5. This is the first attempt to present Summer opera to theatregoers here and it has never been thought that such an attempt would meet with much success, owing to the extreme heat. Manager Weiss, however, has made arrangements to make the house comfortably cool. Fifty large electric fans and a ton of ice will be used nightly. The members of the orchestra, the ushers, and water boys will all wear white duck uniforms, and no expense whatever will be spared by the house management to make the patrons comfortable during the four weeks of opera. The members of the co. are rehearsing daily at the theatre.—Manager Dave H. Weiss has just returned from a visit to his home at Galveston, Tex.

FLORIDA.

KEY WEST.—SAN CARLOS OPERA HOUSE (Q. Charles Ball, manager): Tropical Black Minstrels May 29.—AND FELLOWS' OPERA HOUSE (A. Brost, manager): Dark.—ITEM: The Southern Stock co. closed their engagement at the Odd Fellows 21. A portion of the co. left for New York 27, the rest are stopping here for a few weeks. Both houses are now closed for the Summer. Manager Brost has carpenters at work making alterations in his theatre.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, manager): McFadden's Row of Flats May 15 to a large and appreciative audience. Season closed.

CALDWELL.—OPERA HOUSE (A. F. Isham, manager): Dark.—ITEM: Manager Isham has added some new scenery and two new dressing rooms.

POCATELLO.—OPERA HOUSE (H. B. Kinport, manager): Clara Hammer co. May 29-3.

WALLACE.—MASONIC TEMPLE (M. J. Flohr, resident manager): Walsh-MacDowell co. in *La Tosca* 5.

ILLINOIS.

JOLIET.—THEATRE (William H. Hulshizer, manager): Hadley's Stock co. May 25-27, presenting *Roach's Vision*, *The Right of Way*, and *The Pulpit* and the Bar to poor business; performances poor. William Owen in *The Three Guardsmen* 29 to fair business; performances well received.

PARIS.—SHOFF'S OPERA HOUSE (L. A. G. Shoff, manager): Season closed.—ITEMS: Manager Shoff will go East 5 to make bookings for next season.—Harry West, who has been playing Uncle Tom with the Davis and Forest's co. for the past eight years, is spending his vacation at his old home here.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): William Owen in *The Three Guardsmen* May 24 gave satisfaction to packed house. For the first time this season the entire house was sold before the evening of the performance.

BELVIDERE.—DERTHICK'S OPERA HOUSE (W. H. Dertthick, manager): William Owen 3. The Three Guardsmen (return) May 19 to S. R. O.; fine performance.

CANTON.—NEW OPERA HOUSE (J. Frank Head, manager): Eli Perkins lectured May 25 to S. R. O.—ITEM: Manager Head retired from the management 1.

GALESBURG.—AUDITORIUM (F. E. Berquist, manager): The '98-'99 season was closed here by Richard Mansfield May 17 to a \$1,700 house. Manager Berquist reports a very successful season pecuniarily.

BLOOMINGTON.—GRAND (J. T. Henderson, manager): Holden Comedy co., No. 2, opened for week May 29 in *The War of Wealth* to full house.

CLINTON.—W. D. Ament's Tent Show to big business May 22-27; best of satisfaction.

INDIANA.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, manager): Keystone Dramatic co., McGill and How-

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ard, closed a successful week's engagement May 27. Plays presented: The Senator's Daughter, The Man from Japan, Hearts of the Mountains, Dixie Land, His Mother's Husband's Boy, and The Mystery of Woodlawn. Season closed.

SOUTH BEND.—OLIVER OPERA HOUSE (James Oliver, manager): John Griffith, of Indianapolis, lectured to large house May 24. **AUDITORIUM H. G. Sommers, manager:** Al. W. Martin's co. gave a creditable presentation of Uncle Tom's Cabin to two large audiences 27. Richard Mansfield in Cyrano de Bergerac will close the season 8.

GOSHEN.—THE IRWIN (Frank Irwin, manager): Al. W. Martin's U. T. C. May 26, to S. R. O.; excellent co. **ITEM:** One of the cars of the Martin co., carrying their special scenery, was demolished in a collision at South Bend, Ind. 29.

PLYMOUTH.—CENTENAL OPERA HOUSE (J. C. Corbin, manager): Ladies' Mozart Club (local) May 25; creditable entertainment: S. R. O. Coleman Sisters Quartette 1.

ELKHART.—BUCKLEN OPERA HOUSE (D. B. Carpenter, manager): Martin's U. T. C. gave a very good performance to a good house May 27.

NEW CASTLE.—ALCAZAR OPERA HOUSE (B. F. Brown, manager): Season will close 6 with the Keystone Dramatic co.

NEW HARTFORD.—THRAILL'S OPERA HOUSE (T. Mainford, manager): Rathbone Theatre co. opened for a week May 29 in Camille; good performance.

INDIAN TERRITORY.

ARDMORE.—OPERA HOUSE (White B. Prunette, manager): Francis Dade, impersonator, May 24; crowded house. Season closed.

IOWA.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): Richard Mansfield in Cyrano de Bergerac May 24 to packed house; receipts over \$2,000; a wonderful production. The Bostonians 29-30 opened in The Serenade to crowded house. All the old favorites were most warmly welcomed and the new members, Helen Bertram, William Broderick, and William Lavin, made most excellent impressions. Rob Roy 30. Eli (local) 3. Beggar Prince Opera co. 5-10. **ITEMS:** Miss Methot and Messrs. Courtenay, Kingston, and Quinn, of the Mansfield co., were the guests of honor at a breakfast and dinner given by friends here. Mr. and Mrs. Lyon, of Under the Dome, are visiting friends in the city. Mrs. Davis and Mr. MacDonald, of the Bostonians, will assist in the memorial services held at the Grand Opera House 30.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, manager): Richard Mansfield in Cyrano de Bergerac May 26 to S. R. O., closing season of this theatre. Mr. Mansfield's manager says it was the largest house this co. has appeared to at a one-night stand. **ITEM:** George B. Peck, business manager of Greene's, left for New York 1, to book attractions for next season. He was accompanied by his wife and mother.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): Richard Mansfield in Cyrano de Bergerac May 25 to very large audience; general satisfaction. The Bostonians 31 in Robin Hood and The Serenade. **GRAND OPERA HOUSE (William Foster, manager):** Klimt-Horn co. in Pawn Ticket 20, My Pardon, The Lights of London, The Millionaire's Daughter, and Kidnapped 22-27. **MIRROR THEATRE (J. Connolly, manager):** Dark.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, manager): Richard Mansfield in Cyrano de Bergerac May 27 to capacity. Mr. Mansfield and his excellent co. received storms of applause. **ITEM:** Grace Hoyer and Mr. Noyes, former Dubuquers, are in the Mansfield co. Miss Hoyer was the guest at the residence of Colonel C. D. Hayden, where a luncheon was given in her honor.

DECORAH.—GRAND OPERA HOUSE (Weiser and Bear, managers): Luther College Musical Union Concert 13. **STREYER'S OPERA HOUSE (George Higgins, manager):** Old Uncle Jed 5, 6.

IOWA CITY.—OPERA HOUSE (J. N. Coldren, manager): Godfrey's Band May 22; excellent performance; business fair. Opie Read 27 will close our season.

McGREGOR.—THE BERGMAN (Edward Bergman, manager): Old Uncle Jed 26; packed house; satisfaction given. Labadie's Faust 7.

CEDAR FALLS.—PACKARD'S OPERA HOUSE (Williams and Bassett, managers): Hubert Labadie in Faust May 26 to good house; satisfaction given.

OSKALOOSA.—MASONIC OPERA HOUSE (E. M. Fritz, manager): Cherry Sisters 2. Duncan Clark's Female Minstrels 5.

GRINNELL.—Sherman's U. T. C. under canvas May 28; performance below average; good attendance.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (O. T. Crawford, local manager): The Bostonians in The Serenade took us by storm May 22 and in spite of the lateness of the season and the sultry weather, packed the house. The pleasing memories of the Alice Nielsen co. still are strong with us, and we could not but give The Bostonians and The Serenade second place in every way in our affections. Helen Bertram, Jessie Bartlett Davis, and Messrs. Barnabee, MacDonald, Broderick, Frothingham, and Fitzgerald held the main parts in the opera and in the public esteem. Lowe's Madison Square Theatre co. 29-30. **GARFIELD PARK:** John Marshall, director. The Oliver-Colly co. formally opened the Casino 23, filling out the rest of the week to fluctuat-

ing business, which averaged up hardly remunerative, owing to the fact that the weather was either rainy or threatening a deluge almost continuously, and also possibly because our public has not yet gotten over its astonishment at having an amusement park with a show nightly. Those who attended were well repaid. Oscar Sisson and Ester Wallace were the headliners, followed by the Oliver Family, Swiss Bell Ringers, the Keatons, Joe and Myra, in a comedy acrobatic duo; the Oliver Sisters, the Little Collys, Master Frank and Baby Pearl, in a cake walk; Guy Oliver in a very strong whistling specialty, and the Collys, Will and Miss Cricket, who gave a long and very pleasing turn. Godfrey's Band 5. Forrester-Huebner Stock co. 8-17. **ITEM:** Orlin T. Crawford, the local manager of the Crawford Opera House, has a circuit of parks in St. Joe, Sedalia, Atchison, Topeka, and other towns, and promises all a season of good open air shows, which I hope will also react to his own profit.

THOS. R. HYATT.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (M. B. Donovan, manager): Andrews Opera co. in The Pirates of Penzance and Cavalleria Rusticana May 26 to small but appreciative audiences.

ATCHISON.—THEATRE (John Seaton, manager): Andrews Opera co. presented Martha to a large audience May 25; performance excellent. Godfrey's Band 31 canceled. Season closed.

HORTON.—HIGH STREET OPERA HOUSE (Bailey and Fox, managers): Duncan Clark's Female Minstrels May 25; poor co.; good business. Sterling Dramatic co. 30.

PORT SCOTT.—DAVIDSON THEATRE (Harry C. Ernich, manager): Fred Rider's Night Owls drew a good house May 23.

OTTAWA.—BOHRBAUGH THEATRE (Charles H. Ridgway, manager): Godfrey's Band 6.

KENTUCKY.

MT. STERLING.—ITEM: N. A. Wilkerson has leased the Grand Opera House for next season, and is having it thoroughly renovated and painted.

MAINE.

PORTLAND.—JEFFERSON THEATRE (Fay Brothers and Hoxford, managers): Waite Stock co. May 22-27, presenting The Man from Cattaraugus, Casey's Troubles, The Sultan's Daughter, Mr. Byall of Texas, The Black Flag, Uncle Sam in Cuba, and Check to big business. **PORTLAND THEATRE (M. J. Garrity, manager):** Edwin Maynard co. 22-27 in The Two Orphans, The Dark Side of London, Two Fools Met, Ruth the Outcast, The Soldier's Return, Nevada, a Story of the Mines, and The World Between Them to fair attendance. **CAPE CASINO (Bartley McCullum, manager):** The Charity Ball will open the season 10. **GEM THEATRE (C. W. T. Godling, manager):** The Wife will be the opening attraction 12. **ITEMS:** Burton Holmes will give a course of five illustrated lectures at City Hall during next winter. Frank L. Callahan is taking a vacation in New York. He will return 10. His orchestra will furnish the music at the Gem Theatre this summer.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): American biograph closed May 27 to large and well-pleased house. The Butler Dramatic Stock co. opened 29 for one week to good business; co. strong and well balanced. **THE NOROMBERGA (W. F. Reed, manager):** A Wild Goose Chase 29 canceled. The White Crook Burlesque co. 26, 27 to fair business. Same co. returned 30 under the name of European Sensation.

OLDTOWN.—CITY HALL (Gates and Co., managers): Charles Voltaire Comedy co. closed May 27 to fair patronage and presented during the week The Railroad Agent, Lone Pine, Baron Rudolph, The Two Orphans, The Corsican Brothers, and Kathleen's Dream. A Country Merchant 19. Donnelly's Minstrels 29.

ROCKLAND.—FAREWELL OPERA HOUSE (G. L. Black, manager): The W. J. Butler Dramatic Stock co. closed a successful engagement May 27, having proved to be one of the best co. seen here this season. Kennedy's Players 19.

CAMDEN.—OPERA HOUSE (E. W. Gill, manager): The White Crook Burlesque co. May 31 pleased a fair house.

BELFAST.—OPERA HOUSE (F. E. Cottrell, manager): White Crook co. to good business May 29; specialties good.

MARYLAND.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): Arnold Welles Players May 15-21 to poor business. Plays presented: Too much Mother-in-Law, Saved from the Flames, The Irish Rose, In the Social Swim, and Shadows of a Crime; performances first class.

MASSACHUSETTS.

NEW BEDFORD.—THEATRE (William B. Cross, manager): Sawtelle Dramatic co. did profitable business May 24 and delighted their patrons. Repertoire: The Captain's Mate, At the Buckeye Tavern, Slaves of Gold, True as Steel, Dangers of a Great City, Faust, On the Hudson, A Race for Life, Little Miss Military, and Uncle Sam in Cuba. Pleasing specialties were introduced by Little Queen Mab, Belle Stevenson, Fred C. House, Harry Bowley, and George H. Summers. Frank Daniels 6. **ITEMS:** Mr. and Mrs. George Summers (Belle Stevenson) and their daughter, Queen Mab, close with the Sawtelle co. here 8. The comedy roles will be assigned to

Harry Bowley for the rest of the season. Mr. Summers is under engagement to James R. Waite for next season and will be featured.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (James A. Reagan, manager): This house passed from the management of Heslin and Mack 1 to the control of James A. Reagan. The latter will start at once booking for next season. Mr. Reagan will endeavor to keep up the high standard of attractions. The new Keith chairs will be put in at once. It is expected that the house will be opened about the middle of August. **WILSON OPERA HOUSE (W. P. Mosde, manager):** Burrill Comedy co. closed a three nights' engagement May 31, having presented Saved from the Sea, Old Glory, Rip Van Winkle, and The Diamond Ring. Laura Hulbert, the star, was very strong and has good support; good business.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): The Sawtelle co. gave away a bicycle at each performance May 22-27, and did good business. Repertoire: The Captain's Mate, Slaves of Gold, Dangers of a Great City, On the Hudson, A Race for Life, At the Buckeye Tavern, True as Steel, Faust, Little Miss Military, and Uncle Sam in Cuba. Jessie Harcourt, supported by a good co., gave pleasing performance of The Hand of Fate and The Two Orphans 30. Mrs. Harcourt and Charles K. Harris, as Louise and Pierre respectively, made hits.

FALL RIVER.—ACADEMY OF MUSIC (W. J. Wiley, manager): Stoessel Comic Opera co. May 22-27 gave very good performances of The Mikado and The Chimes of Normandy. Leontine Harger, Margaret Ashton, George F. Board, and Nat B. Cantor did good work. Willie Collier and a capable co. 29 in Mr. Smooth for Manager Wiley's benefit, drew a large audience and gave satisfaction. Frank Daniels 8.

WORCESTER.—LOTHROP'S OPERA HOUSE (Alfred T. Wilton, manager): The King Dramatic co. closed its engagement and also the house 3, offering for the final week The Cotton King and The Last Stroke. Business was fair only. **ITEM:** The new stock co., under Mr. Wilton's management, opens at the Park Theatre 5 with Held by the Enemy.

WALTHAM.—PARK THEATRE (Patrick and Reniger, managers): Alone in London May 30; fair business. Season closed.

MICHIGAN.

GRAND RAPIDS.—POWERS (O. Stair, manager): The first week of the Wilbur Kirwin Opera co. ended May 25 in a most successful manner. Susie Kirwin is as much a favorite as ever with the large audiences. The Royal Middy closed the first week, and was well done. During week of 29 Said Pasha, The Bohemian Girl, and The Black Hussar will be given. Richard Mansfield 8.

COLDWATER.—THIBBTS OPERA HOUSE (John T. Jacks n, manager): Bryan's Comedians drew good business May 22-27. Plays presented: True as Steel, The Diamond and Mystery, A Flaming Million, The Census Taker, and A Hot Time in the Old Town. War pictures to capacity 30. Richard Mansfield 10. Lennon Stock co. 12-17.

HOUGHTON.—ARMORY OPERA HOUSE (Charles V. Hendrickson, manager): Boston Lyric Opera co. for two nights May 24, 25 in Maritana and The Bohemian Girl; good business; performances excellent. Devil's Auction 29 to good business; satisfaction given.

ADRIAN.—NEW CROWSWELL OPERA HOUSE (C. D. Hardy, manager): Chaplain McCabe gave his lecture May 25 to a good house. Owing to the lateness of the season Manager Hardy canceled the Lennon Stock co. 29-3.

BAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager): Baldwin-Melville co. May 22-27 to splendid business. Bryan's Comedians 12. **ITEM:** Manager Davidson has returned from Chicago, where he visited theatrical friends.

SAULT STE. MARIE.—Soo OPERA HOUSE (H. Booker, manager): Boston Lyric Opera co. May 26, 27. Hi Henry's Minstrels 5, 6. Marks Brothers' No. 1 co. 19, indefinite.

CALUMET.—RED JACKET OPERA HOUSE (John D. Cuddy, manager): Hi Henry's Minstrels opened May 29 to good business; first-class performance.

SAGINAW.—ACADEMY OF MUSIC (J. H. Davidson, manager): Vogel's Minstrels May 27; full house. Baldwin-Melville co. 29-3.

MUSKEGON.—OPERA HOUSE (Cavan and McGrath, managers): My Uncle from New York May 27; fair production to poor business. Season closed.

OWOSSO.—CALEDONIA PARK CASINO (J. D. H. Ralph, manager): Detroit Newsboys' Band will open the season 4.

JACKSON.—ATHENAEUM (H. J. Porter, manager): Vogel's Minstrels May 24 to good business. Richard Mansfield 9.

YPSILANTI.—GRAND OPERA HOUSE (Quirk and Gallup, managers): Vogel's Minstrels 1.

MINNESOTA.

PIPESTONE.—FERRIS GRAND (W. H. Smith, manager): Ottumwa Quartette to large and pleased audience May 24. Vincent Stock co. pleased large audiences 26, 27 with A Prince in Rags and A Mountain Girl. Same co. 2, 3. **NEW OPERA HOUSE (R. W. Ashton, manager):** Dark. **ITEM:** P. L. Hawkins, representing the Sayton Lyceum Bureau, was here 30 and closed contract for lecture course for next season.

DULUTH.—LYCEUM (E. Z. Williams, manager): The Boston Lyric Opera co. closed a successful week's engagement May 29. John L. Sullivan co. 26 to big business; performance good. Devil's Auction

27. S. R. O.; audience pleased. Boston Lyric Opera co. (return engagement) 1, 2. Roland Reed 13. Elks' Burlesque Circus 22, 23. **ITEM:** Julia Donovan, of this place, has joined the Boston Lyric Opera co.

ST. CLOUD.—DAVIDSON OPERA HOUSE (E. T. Davidson, manager): Chicago Ladies' Quartette gave a good concert May 27; small house. **ITEM:** Manager Davidson has just completed arrangements with C. P. Walker, of the "Broad Basket" Circuit, whereby Mr. Walker does all of Mr. Davidson's booking for the coming season.

WASECA.—WARD'S OPERA HOUSE (E. W. Ward, manager): Heywood's Celebrities May 31. **WASECA OPERA HOUSE (A. D. Goodman, manager):** Dark.

CROOKSTON.—GRAND OPERA HOUSE (Kirch and Montague, managers): John L. Sullivan co. May 25; small house; co. ordinary. The Pay Train 10.

ST. PETER.—OPERA HOUSE (H. J. Ludcke, Jr., manager): Turner Dramatic co. May 29-3.

ALBERT LEA.—OPERA HOUSE (W. F. Gage, manager): Heywood's Celebrities May 30.

MISSOURI.

CARROLLTON.—WILCOXSON OPERA HOUSE (H. H. and H. J. Wilcoxson, managers): Season closed May 29 with Godfrey's Band to the largest audience of the season; concert excellent.

ST. JOSEPH.—TOOTLE THEATRE (C. U. Philley, manager): The Bostonians in Robin Hood closed the season May 23, playing to packed house; performance very good. **CRAWFORD THEATRE (E. S. Bracken, manager):** Chase-Lister Theatre co. 22-27 in My Kentucky Home, Santiago, The Sea of Ice, Don Cesar De Bazan, Cyrano de Bergerac, and East Lynne to good business. Co. will remain 29-3.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Isaac Markward, manager): Kate Ellis Reed's School of Dramatic Art gave Rip Van Winkle to good business May 26. **ITEM:** Barry N. Fuller and Willard Dashiell are guests at the Minnewawa Hotel, Pertle Springs.

MEXICO.—FERRIS GRAND (Hutton and Clendenin, managers): Alba Heywood co. gave a good entertainment May 17 to pleased house. Season closed. **ITEM:** Xavier Scharwenka arrived at Hardin Music College here 15. He has given three public recitals to big houses.

MISSISSIPPI.

NATCHEZ.—TEMPLE OPERA HOUSE (Clark and Gardner, managers): Cinograph July 15. Nashville Jubilee Singers 17. **ITEM:** Electric fans in abundance have been placed in The Temple, making it one of the coolest playhouses in the South.

MONTANA.

BUTTE.—GRAND OPERA HOUSE (G. O. McFarland, manager): The Turtle May 21-24; played to crowded houses. John S. Lindsay 29. Roland Reed 1-3. **McDowell-Walsh co. 8-11. UNION FAMILY THEATRE (Dick P. Sutton, manager):** Vaudeville 21-27. The Four Miltons, saxophone specialists, proved clever musical artists, and they are retained to appear with Wolford's Comedians 29-3.

HELENA.—MING'S OPERA HOUSE (E. T. Wilson, manager): The Pay Train May 25; poor house; poor performance. The Turtle to a good house 26; performance good. Roland Reed 30.

GREAT FALLS.—GRAND OPERA HOUSE (Park and McFarland, managers): The Turtle May 27 to fair business; performance disappointing. Roland Reed 29.

ANACONDA.—THEATRE MARGARET (H. F. Collins, manager): The Turtle to good business May 25; play well received. Roland Reed 31.

MISSOULA.—UNION OPERA HOUSE (John Maguire, manager): McSorley's Twins May 19; fair house. The Turtle 29.

BILLINGS.—OPERA HOUSE (A. L. Babcock, manager): The Pay Train May 26 to a small audience.

NEBRASKA.

LINCOLN.—THE OLIVER (Direction of L. M. Crawford and F. C. Zehrung): The Bostonians in The Serenade closed the season at the Oliver May 24. A delighted audience filled the house.

FREMONT.—LOVES THEATRE (M. M. Irwin, manager): Andrews Opera co. May 31, 1.

NORTH PLATTE.—LLOYD'S OPERA HOUSE (Warren Lloyd, manager): Shadows of a Great City 2.

KEARNEY.—OPERA HOUSE (R. L. Napper, manager): John Griffith 7.

NEW HAMPSHIRE.

LACONIA.—MOULTON OPERA HOUSE (I. M. Cottrell, manager): Howe's vaudeville May 31 to a fair house. **FOLSOM OPERA HOUSE (W. R. Lowe, manager):** Dark.

NEW JERSEY.

NEWARK.—COLUMBIA THEATRE (M. J. Jacobs, manager): The stock co. presented The Private Secretary May 24. This is the closing week of the season, which has lasted forty weeks. Souvenir program of every play given were distributed. The co. has done admirable work this season, and has a very large following. Conductor Bruner has not missed a performance. **ITEM:** Chas. Atch, Robert Neil, Virginia

ST. CATHARINES.—GRAND OPERA HOUSE
(Charles H. Wilson, manager): "The Highwayman."

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DATES AHEAD.

Managers and agents of traveling companies and other correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue notices must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

ALBANY: MAJOR, Chicago, Ill., June 5-10, Roch. Albany, N. Y., 12, Albany 14, Hartford, Conn., 16.

BECAUSE SHE LOVED HIM SO: Chicago, Ill., June 12—Indefinite.

RELASCO-THALL: Seattle, Wash., May 28-June 10.

BOND STOCK (Frederick Bond, mgr.): Albany, N. Y., May 29—Indefinite.

BRYAN'S COMEDIANS: E. Saginaw, Mich., June 5-10, Bay City 12-17, Alpena 19-24.

BUTLER (W. J.): Dramatic (P. J. Reynolds, mgr.): Eastport, Me., June 8-10, Calais 12-17, St. Johns, N. B., 19-24.

SCOTT SMITH: THEATRE (J. H. Emery, mgr.): Boston, Mass., June 9—Indefinite.

CORLEY OLIVER: Atchison, Kan., June 12-17, Sedalia, Mo., 19-24.

COLUMBIA THEATRE STOCK (M. J. Jacobs, mgr.): Newark, N. J., Nov. 21—Indefinite.

CARVER STOCK (Harry L. Webb, mgr.): Randolph Park, Akron, O., June 3-Sept. 2.

FINNIGAN'S BALL (Joe W. Spears, mgr.): Yorkers, N. Y., Aug. 29.

FRANLEY STOCK: Washington, D. C., May 8-June 10, Milwaukee, Wis., 12—Indefinite.

FROST STOCK: Goderich, Ont., June 5-17.

GAYLOR, BOBBY: Fargo, N. Dak., June 7, Brainerd, S. W. Superior 9, Duluth, Minn., 10.

GIBNEY-HOFFER STOCK: Mankato, Minn., May 29—Indefinite.

GRIFFITH, JOHN (C. E. Hamilton, mgr.): Cheyenne, Wyo., June 6.

HADLEY STOCK: Woodstock, Ill., June 5-10.

HARKINS, W. S. (Ed R. Salter, mgr.): Halifax, N. B., June 5-24.

HIS EXCELLENCY, THE GOVERNOR: New York city May 9—Indefinite.

HOTT COMEDY: Beatrice, Neb., June 5-17, Hastings 19-24.

INSON COMEDIANS: Alliance, Neb., June 6, Broken Bow 8-10.

IRISH VISITORS: Moncton, N. B., June 6, Sackville 7, Amherst, N. S., 8, Joggins Mines 9, Pictou 10.

KEYSTONE DRAMATIC (McGill and Howard, mgrs.): New Castle, Ind., June 5-10, Findlay, O., 12-17.

MALONEY, PAT (Frank W. Nason, mgr.): Moncton, N. B., June 6, Sackville 7, Amherst, N. S., 8, Joggins Mines 9, Pictou 10.

McADAM'S ROW OF FLATS (Gus Hill, mgr.): Denver Col., June 5-10, Omaha, Neb., 11-13, Des Moines, Ia., 14, Davenport 15, Galesburg, Ill., 16, Chicago 19-24.

MACDONELL, MELBOURNE (Ben Stern, mgr.): Butte, Mont., June 8-11.

MANFIELD, RICHARD: Milwaukee, Wis., June 5, 6, So. Bend, Ind., 7, Jackson, Mich., 9, Ft. Wayne, Ind., 10.

MARKS BROS. (No. 1): Sault Ste. Marie, Mich., June 19—Indefinite.

MAXWELL STOCK (Harry Shannon, mgr.): Seville, O., June 7.

MAYNARD, EDWIN (H. Percy Hill, mgr.): Burlington, Vt., June 5-10.

MILLER, HENRY: San Francisco, Cal., June 5—Indefinite.

MICHELL'S ALL STAR PLAYERS (B. Frank Mitchell, mgr.): Williamsport, Pa., June 5-17, Harrisburg 19-24.

MORRISON, LEWIS: San Francisco, Cal., May 29—Indefinite.

MORTIMER, CHAS.: Clarion, Pa., June 5-10.

MURRAY AND MACK (Joe W. Spears, mgr.): Columbus, O., Aug. 28.

MY UNCLE FROM NEW YORK: Milwaukee, Wis., June 5-10.

NEILL STOCK: St. Paul, Minn., June 5—Indefinite.

NOBLE'S DRAMATIC: Snobonish, Wash., June 5-10, Mt. Vernon 12-17, Fairhaven 19-24, New Whatcom 26-27.

REED, ROLAND (E. B. Jack, mgr.): Fargo, N. D., June 6, 7, Winnipeg, Man., 8, 9, Grand Forks, Minn., 10, W. Superior, Wis., 12, Duluth, Minn., 13, Janesville, Wis., 14.

ROBINSON CRUSOE (M. S. Hill, mgr.): Columbus, O., June 4-10, Lima 12-17.

RUBLE-KREYER: Curry, Col., June 5-10, Teluride 12-17, Gunnison 19-24.

SHEARER, TOMMY (Harry R. Vickers, mgr.): Jamestown, N. Y., May 29-June 10, Titusville, Pa., 12-17.

SHIRLEY, JESSIE: Olympia, Wash., June 5-10, Everett 12-17, Snohomish 19-24.

SHUBERT STOCK: Baker Theatre, Rochester, N. Y., Indefinite.

SHUBERT STOCK: Syracuse, N. Y., Indefinite.

THANHOUSER-HATCH STOCK: Milwaukee, Wis., Nov. 14—Indefinite.

THE CHRISTIAN (Viola Allen): Boston, Mass., March 6-June 10.

THE CLUB'S BABY: Chicago, Ill., June 5—Indefinite.

THE GREAT RUBY: New York city Nov. 16—Indefinite.

THE MAN IN THE MOON: New York city April 24—Indefinite.

THE PAY TRAIN: Winnipeg, Man., June 5, 6, Grafton, N. D., 7, Crookston, Minn., 8, Brainerd 9, Fergus Falls 10, Walpaiton, N. D., 13, 14, Little Falls, Minn., 15, St. Cloud 16, Minneapolis 18-25.

THE TUTTLE (Eastern): Portland, Ore., June 5, 6, Astoria 7, Oakland, Cal., 10, San Francisco 11-17, San Jose 19, Stockton 20, Sacramento 21, Ogden, U. 23, Salt Lake 24.

THROUGH THE BREAKERS: Newark, N. J., June 5-10, Harlem, N. Y., 12-17, Brooklyn 19-24.

TURNER, CLARA: Williamsport, Pa., June 5-17.

UNCLE TOM'S CABIN (Stetson No. 1): Far Rockaway, L. I., June 6.

VALENTINE STOCK: Columbus, O., Jan. 2—Indefinite.

VAN DYKE AND EATON: Marion, O., May 29-June 10.

VICTORIA STOCK: Columbus, O., April 17—Indefinite.

VOLLAIRE STOCK (Charles Vollaire, mgr.): Hartford, Me., June 5-7.

WAITE COMEDY (William A. Haas, mgr.): Boston, Mass., May 1—Indefinite.

WHITE CROOK: Calais, Me., June 6, Houlton 7, Woodstock, N. B., 8, Fredericton 9, Chatham 10, New Brunswick 12, Amherst 13, Moncton 14, Summersville 15, Charlotte 16, Pictou 17.

WHY SMITH LEFT HOME: London, England, May 1—Indefinite.

WORLD, GARNELLA AND MACK (Town Topics): Annapolis, N. S., June 6, Kennebec 7, Halifax 8-10, Moncton, N. B., 12, Turo 13, St. John 14-17.

ZAZA Charles Frohman, mgr.): New York city Jan. 9—Indefinite.

OPERA AND EXTRAVAGANZA.

ABORN, MILTON: Memphis, Tenn., June 5—Indefinite.

A RUNAWAY GIRL: Chicago, Ill., May 22—Indefinite.

BEGGAR PRINCE OPERA: Sioux City, Ia., June 5-10, Le Mars 12, Cherokee 13, St. Cloud, Minn., 19-24.

BRINKLEY OPERA: Savannah, Ga., June 5-10.

CASTLE SQUARE OPERA (Eastern): Brooklyn, N. Y., May 8—Indefinite.

CASTLE SQUARE OPERA (Western): Chicago, Ill., April 3—Indefinite.

DANIELS, FRANK: New Bedford, Mass., June 6, Newport, R. I., 7, Fall River, Mass., 8, Worcester 9, Manhattan Beach, N. Y., 22-July 7.

DE ANGELIS, JEFFERSON: New York city June 5—Indefinite.

ERMINTE: Boston, Mass., June 5-10.

FAY (J. C.) OPERA (James B. Camp, mgr.): Louisville, Ky., June 3—Indefinite.

JAXON OPERA: Pittsburg, Pa., May 22-June 10.

LOUISE BERRYHAY OPERA: Ashland, Wis., June 5, Ironwood, Mich., 6, Rhinelander, Wis., 7, Manitowish, Mich., 8, Escanaba 9, Marquette 10, Ishpeming 11.

ROBINSON COMIC OPERA (Eastern): John E. Young, mgr.: Brockton, Mass., June 19-24, Lawrence 26-July 1, Lowell 2—Indefinite.

ROBINSON COMIC OPERA (Western): Frank V. French, mgr.: Ottawa, Ont., May 29-Aug. 28.

STOENSEL OPERA: Providence, R. I., May 29—Indefinite.

SOUTHWELL ENGLISH OPERA (Charles M. Southwell, mgr.): San Francisco, Cal., May 15—Indefinite.

THE GENIUS: Buffalo, N. Y., June 5-10.

WAITE OPERA: Baltimore, Md., May 29—Indefinite.

WILBUR OPERA: Albany, N. Y., May 15-June 10.

WILBUR KIRWIN: Grand Rapids, Mich., June 4-30.

VARIETY.

AMERICAN BIOGRAPH (Canadian): John H. Garson, mgr.: Toronto, Can., June 5—Indefinite.

BON TON BURLESQUERS: New York city June 5-10, Brooklyn, N. Y., 12-17.

GAY MASQUERADES (Gus Hill, mgr.): Newark, N. J., June 5-10, Philadelphia, Pa., 12-17, Harlem, N. Y., 19-24.

HOT AIR CLUB: Washington, D. C., June 5-10, Baltimore, Md., 12-17.

MALONEY, A. T.: Moncton, N. B., June 6, Sackville 7, Amherst, N. S., 8, Joggins Mines 9, Pictou 10.

MONTE CARLO GIRLS: Baltimore, Md., June 5-10.

SPORTY WIDOWS: Montreal, Can., June 5-10.

TAMMANY TIGERS (Gus Hill, mgr.): Harlem, N. Y., June 5-10, New York city 12-17.

VANITY FAIR: New York city May 29-June 10.

MINSTRELS.

CARLIN AND CLARK'S: Harrisburg, Pa., June 5-10, Richmond, Va., 12-17, Buck Roe Beach 19-24.

JOHN W. VOGEL (Mastodon Minstrels): Columbus, O., June 5-11.

SIMMONS AND SLOCUM'S: Lancaster, Pa., June 5-10.

CIRCUSES.

ADELL'S: Mechanicsburg, O., June 6, Tremont City 7, St. Paris 8, Fletcher 9, Troy 10.

BUFFALO BILL'S WILD WEST: Elizabeth, N. J., June 6, Yorkers, N. Y., 7, Poughkeepsie 8, Winsted, Conn., 9, Hartford 10, Boston, Mass., 12-17.

DOCK'S (SAM): Still Pond, Md., June 6, Chesterville 7, Millington 8, Crumpton 9, Sudersville 10.

FOREPAUGH-SELLS BROS.: Portland, Me., June 6, Bangor 8, Waterville 9, Lewiston 10, Lancaster, N. H., 12, St. Johnsbury, Vt., 13, Montpelier 14, Burlington 15, Rutland 16, Glen's Falls, N. Y., 17.

GENTRY'S: Toledo, O., June 5-7.

GREAT EASTERN: Norwich, Conn., June 6, 7.

GOLLMAR BROS.: Durand, Wis., June 6.

HAAG'S: Norriston, Okla., T. June 6.

HARRIS NICKEL PLATE: Chicago, Ill., May 29—Indefinite.

LA PEARL'S: Westfield, Mass., June 6, Holyoke 7, Palmer 8, Spencer 9, Webster 10.

RINGLING BROS.: Weiser, Id., June 6, Baker City, Ore., 7, Le Grand 8, Pendleton 9, The Dalles 10, Portland 12, 13, Centralia, Wash., 14, Tacoma 15, Seattle 16, New Whatcom 17, N. Yakima 19, Walla Walla 20, Colfax 21, Spokane 22, Moscow, Id., 23, Lewiston 24.

ROBINSON'S: Lexington, Ky., June 6, Danville 7, Nicholasville 8, Georgetown 9, Gallon, O., 17.

SHOTT BROS.: North, W. Va., June 5, 6, Keystone 7, 8, Vivian 9, Welch 10.

WELSH BROS.: York, Pa., June 5-7, Carlisle 8, Shippensburg 9, Mercersburg 10.

MISCELLANEOUS.

BLIND BOONE CONCERT (John Lange, mgr.): Fairmont, Neb., June 6, Stromberg 7, Osceola 8, Rising City 9, David City 10, Columbus 12, Genoa 13, Fullerton 14, Cedar Rapids 15, Albion 16.

CANADIAN JUBILEE SINGERS: Fairbairn, Minn., June 6, Northfield 7, Red Wing 8, Hastings 9, St. Paul 10-12.

KEMP SISTERS' WILD WEST: New Castle, Pa., June 5-10.

SANTANELLI (E. G. Stone, mgr.): Washington, D. C., Indefinite.

SOUZA'S BAND: Manhattan Beach, N. Y., June 17-Sept. 4.

LETTER LIST.

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Charlotte Wade played a part of the greatest "disagreeableness" with an excellent appreciation of its limits and possibilities. —*Worcester Post*.

Charlotte Wade, as Dagmar, used tasteful force in revealing, when half intoxicated, the revengeful motives that prompted her to deceive the world. —*St. Paul Pioneer Press*.

Miss Wade, as Dagmar, gave a splendid piece of work, thrilling and vibrating with passion. —*Minneapolis Tribune*.

Dagmar, perhaps the most difficult part of the play, was a strong performance by Charlotte Wade. —*Pittsburg Press*.

Charlotte Wade was effective as Dagmar. —*Dramatic Mirror*.

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Miss Hope Booth was at home in her part, and showed considerable dramatic ability. —*Boston Post*, Jan. 24, 1899.

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TELEGRAPHIC NEWS

CHICAGO.

Summer Opens Well on the Lake—Stage and Police News of Cook County.

(Special to The Mirror.)

CHICAGO, June 5.

Well, Summer "has come" in earnest at last, and the Summer garden boy will have it all his own way until summer, like Mose Gunt, "has went" again. What with Marie Jansen on the ground and Harry Woodruff on the roof, with Camille D'Arville to follow, the "legits" will have to await their turn until Fall. Miss Jansen is out at the Sans Souci Park this week in vaudeville. In the police court the other day a chap said to me: "All I ask you, your honor, is to let me off." I told him he didn't ask much, as that was all any one could ask in a police court, and to make it stronger, he said: "I've got a good job to go to out to the Sioux City Park." As I had never heard Sans Souci pronounced "Sioux City" before, and as I enjoy novelties, I let him off, while the big Irish sergeant said: "Ye do mate some gr-at cariac-tures up here, Judge," to which I agreed.

And Harry Woodruff, with the accent this week on the "ruff," is in the Masonic Temple Roof-garden this week with Melville Ellis, the clever pianist and composer of whom I told you last week, in a new sketch written for the two of them by George Ade, the bright story teller of the *Record*. Camille D'Arville follows him there with new songs and new gowns.

This is the last week of A Runaway Girl at the Grand Opera House. It is a clever entertainment, with James Powers and Virginia Earle as the main-stays. Cyril Scott having but little opportunity to show his mettle. It is to be followed a week from to-night by Augustus Thomas' new play, Arizona, and the company will meet here to-morrow to begin rehearsals on the stage of the Grand. Our old friend, Charlie Ritter, has painted the two interiors used in the play, and Walter Burridge the one exterior, while Managers La Shelle and Hamlin have engaged a splendid company.

A man was before me in the police court the other day for stealing a fine bull dog, and I gave him "the limit," because I had read of Will Lackaye's loss of his pet, "Bully Boy."

It is hard to say good-by to such a splendid company as that of the Lyceum, which left Powers' Saturday night after a delightful month of Tre-lawny of the Wells and John Ingerfield. Morgan, Stewart, Woodruff, Boniface, Butler, Courtleigh, Walcott, Pindley, Miss Mannering, Mrs. Walcott, Mrs. Whiffen, Miss Tyree, and Miss Spong cannot be beaten as a combination. To-night they were followed by Made Adams, Faversham, Hackett, and the rest in Romeo and Juliet before an audience that tested the theatre's capacity. The engagement is for but one week, and then we have, for the Summer at Powers', because she loved him so, with Edwin Allen, Annie Irish, and J. E. Dodson, the best of 'em all.

I suppose your dear old Rialto is now becoming thinly studded with smooth-faced men who look eagerly at passing managers with an expression of countenance seeming to say: "Don't you know unseemly actors? Bless 'em all, and here's hoping they'll all be engaged for next season. No better-natured, bigger-hearted fellow than the American actor, good or bad, ever lived."

The Bohemian Girl had two big weeks at the Studebaker, and to-night Cavalleria Rusticana and Pinafore were given by the Castle Square Opera company, which, by the way, is likely to remain here all Summer.

The stock companies this week are giving us two of the good old favorites. At Hopkins' The Silver King is the bill, and at the Dearborn A Night Off is being presented. Colonel Hopkins will soon close his theatre for two weeks and renovate it throughout.

Ward and Vokes' emulation of the Weber and Fields' burlesque idea at the Great Northern has met with success, and this week The Back Stairs investigation has been interpolated, hitting off our Senatorial Baxter Committee, something like our Maset municipal probe. The Floor Walkers and Sponging Life are retained and business is big.

Ide Mulla is back at the Chicago Opera House this week, the scene of her old triumphs in the Henderson burlesques.

That popular emotional actor, John Lawrence Sullivan, is over at the Bijou this week. He will close the house, and it will not reopen until July. I do not know of a better man to close a house than Mr. Sullivan.

When Manager Lincoln J. Carter takes charge of the Court in the Fall he will wisely give it its old name, the Criterion. Ben Giroux will represent him there, and Frank Moynihan, "the Irish policeman," will have charge of the buffet.

Lucky Jacob Litt has another winner in his latest farce, The Club's Baby, which is convulsing large audiences at McVicker's. Harry Brown makes a big hit in an eccentric role, and "Bob" Roberts plays well one of the dozen or more parts he has played well this season. It is a great Summer bill. Ade has to have a whistling recital here this week by the pupils of a local whistling teacher. The class is very popular with women who are learning to whistle for street cars.

My friend, Edward Freilboyer, of the *Saturday Evening Herald*, is authority for the statement that Knoblauch, the name of one of the authors of The Club's Baby, is the German for garlic. Like the rose, the name causes but little variance in the odor. Alton Brubaker, your Fargy correspondent, sends me the name of Miss Gypsy Wilde for the sobriety album. A great name for a Fanchon ingenue in villages of one-night duration.

I have from A. C. Zimmerman, of Orange, N. J., a newspaper "ad" which reflects upon my friend, Sol Smith Russell. He is announced to appear in Hon. John Grigsby at the Orange Music Hall, but the "cuts" got mixed, and instead of Sol's classic features we see a hideous cut of three fair maidens in the dance du ventre. Mr. Russell would be acquitted for killing the country editor under the circumstances.

In the police court the other day were two Italian raggickers, one of whom had assaulted the other with a stiletto, because he had dared to pick rags in the assailant's territory. I fined the man with the knife \$25 and costs, which means fifty-three days in the House of Correction if not paid. "Me haf no money," said the Italian to the clerk. "Can't help it," responded that functionary. "If you can't settle you'll have to do about two months of rag time." "Burr" Hall.

BOSTON.

Three Theatres Still Open—The Christian's Last Week—News of Interest.

(Special to The Mirror.)

BOSTON, June 5.

Only three dramatic houses in Boston are open this week, one being in its last week and the other in its last fortnight, which will leave the Castle Square alone to hold the dramatic fort for the Summer vacation.

The solitary novelty of the week is the revival of Erminie, which comes to the Tremont for a fortnight with the same production that New York has seen at the Casino. So there is little new that I can add about it. Prices have been increased, but if the weather remains cool it will probably do a big business, being alone in the field.

A Temperance Town still does record business at the Castle Square and the production is admitted to be the best that the play has had here. Especially admired is the Ruth of Lillian Lawrence.

Viola Allen's long run in The Christian will close at the Museum this week and she will also end her season, thirty-five weeks of which have been devoted to the two engagements in New York and Boston. The total receipts of the season are said to have been nearly \$40,000, and her own share will be a most \$10,000. No wonder that she can afford to go to Europe for the Summer.

E. H. Crosby, dramatic editor of the *Post*, accompanied by Mrs. Crosby, will sail for England on June 14. They expect to remain two or three weeks in London and a couple of weeks in Paris, taking in the new plays. Of course Mr. Crosby will send one of his bright weekly dramatic letters to the *Post* during his absence.

Mayne Jester is the first woman press agent to

win positive success in Boston. She is here in the interest of Buffalo Bill.

James Reynolds is directing the dances for the wheelmen's production of Bobby Shaftoe June 12.

George C. Tyler has been in town during the past week and he tells me that Claude Brooke will direct rehearsals of both companies playing The Christian, in addition to playing Simon Wolf, the labor leader, in Children of the Ghetto.

Charles Leonard Fletcher has a winner in his new one-act play, The Man from the Philippines.

A decided novelty is in preparation for the Castle Square June 19, in Paul Armstrong's play, Just a Day Dream. The first two acts are placed on the deck of a Pacific Mail steamer and the last two in a garden in Japan.

Harold Russell, who has closed his engagement with Stuart Rolson, was in town last week. He has been engaged to play Lord Robert Ure in The Christian, supporting Vic Allen, while Edgar L. Davenport will be the Horatio Drake, Jack Mason's present character.

After its professional production at the Tremont in the Autumn, K. A. Barnes' extravaganza, Three Little Lambs, will be sent on tour with a strong cast.

Francis Wilson's new opera for next season, by Harry B. Smith, will be based on Cyrano de Bergerac.

Frederic E. Wright is in town for the Summer, but he is not taking it for rest, since he is busy completing arrangements for three companies in boy's trances—A Black Sheep, A Trip to Chinatown, and Belle Archer in A Contented Woman.

Two performances of Oliver Twist were given at the Bowdoin Square to-day for the benefit of Jay Hunt, thus ending the season. It was quite a Hunt affair, with Jay as Bill Sykes, his wife as Nancy, and his daughter Charlotte as Oliver. H. G. Carleton played Fagin, the character which he had with Eliza Proctor.

H. W. Savage made a flying trip to Boston last week, but his theatrical interests in New York and Chicago will keep him away from here, where he will be missed by the boys of the Hull Yacht Club. He may take a little cruise later in the Summer, for he is an enthusiastic yachtsman.

Mrs. Oswald Yorke, who was a member of E. S. Willard's company, has just come to this country to visit her mother in Boston.

Sol Smith Russell has been given permission by the Harbor and Land Commissioners to build a pile pier and boat house in Edgartown harbor, where his Summer cottage is located.

Rumor has it that Minnie Ashley will be De Wolf Hopper's soubrette next season. Two years ago she was in his chorus.

John Stetson has sold out his entire interest in the Boston Job Print to Willard L. Clough, who heretofore has acted as manager of the concern.

George Ober, who is making such an impression on Castle Square audiences in his great character of Old Joe in A Temperance Town, will star next season jointly with George C. Boniface, Jr., in Dear Old Charlie.

Richards and Canfield have made arrangements to take out Hoyt's A Temperance Town for a tour of the popular price houses.

Many theatrical people who visit Boston have learned with regret of the serious illness of Postmaster Thomas. He has collapsed from overwork and has had to be placed in a sanitarium, where he is doing nicely, although he may never recover full possession of his position and have given it over to an assistant in compliance with the law, and there may be a new postmaster soon. Mr. Thomas was an especially brilliant young man and a clever after-dinner speaker. One of the places where he was at his best was at the receptions of the Playgoers' Club, and the actors who met him there will be grieved at his misfortune.

Sporting Life is coming to the Boston for a long run early next season, opening on Labor Day. The house will reopen in August.

It is currently reported that three months of the Tremont's next season will be devoted to extravaganzas by R. A. Barnes.

John Graham has filed a petition in bankruptcy with liabilities of \$5,935.96, all unsecured, and no assets.

Charles Willard has returned to Boston after a successful tour of the vaudeville houses in Belinda Bailey's Boarders.

Mr. and Mrs. Edward Warren, who have been conducting the Warren School of Acting and Oratory in this city, will star next season under the management of C. A. Cotton.

Helen Guest has returned to her home in this city after a tour through the South, where she is credited with a decided success as Fanchon and other characters.

Frances Drake may return to Cuba next Fall as leading lady of a company to be seen there in American plays.

Members of the Castle Square company played baseball in Holmes' Field, Cambridge, June 1, defeating members of the Harvard freshman class by a score of 12 to 10. Max Heindl, the orchestra leader, was captain of the nine, which included J. R. Pitman, Jr., Ned Fowler, Stanley Kent, J. J. Geary, Tom Monahan, Frank Sheridan, Edward Wade, and John J. Crowe. A large tally-ho party was made up to take the ladies of the company out to see the game. Among those who went in this way were Lillian Lawrence, Maudie Odell, Mary Sanders, Mr. and Mrs. Charles Mackay, Mr. and Mrs. Tony Cummings, Fanny Addison Pitt, Mr. and Mrs. Lon Seeley, and Marian Chapman. A number of carriage parties added to the spectators. The Harvard men, fairly well trained players, frankly acknowledged that the actors showed marked ability in spite of the fact that they have so little leisure for practice. The Harvard men are to make up a box party at the Castle Square to see A Temperance Town as the guests of the ladies of the stock company.

JAY BENTON.

WASHINGTON.

Blanche Bates' Great Success—Frawley Company's Farewell—Other Bills.

(Special to The Mirror.)

WASHINGTON, June 5.

The Dancing Girl, which introduced Blanche Bates last week at the Columbia Theatre, packed the house at every performance. The presentation was perhaps the best the Frawley company has given. Miss Bates' appearance and acting strongly merited all the praise and enthusiasm displayed. Curtain calls without number and an avalanche of flowers demonstrated the thorough appreciation of the audience. Augustus Cook as David Ives was specially engaged. His portrayal throughout was intense and powerful. T. Daniel Frawley's Duke of Gusebury showed this competent actor's abilities in a brilliant light. The John Christison of Harrington Reynolds was a manly performance. Georgia Welles' Sibyl Craze was most artistic. The remaining parts were well taken. The mounting by Schaeffer was of a high order of excellence. To-night the tenth and last week of the Frawley company's season commenced with London Assurance to a big house. Blanche Bates scored another hit as Lady Gay Spanker. The following was the distribution of characters: Sir Harcourt Courtley, Charles W. King; Charles Courtley, T. Daniel Frawley; Dazzle, Harrington Reynolds; Dolly Spanker, J. R. Amory; Max Harkaway, Augustus Cook; Mark Meddle, Geoffrey Stein; Cool, Alfred Hickman; Grace Harkaway, Mary Van Buren; and Pert, Georgia Welles. The Mark Meddle of Geoffrey Stein was a performance that stamps this young actor as a comedian of rare excellence. London Assurance will have five presentations; Sweet Lavender Friday night and The Wife for the closing performance. The lucky holder in the coupon contest for the trip to Europe will be determined during the week.

The New National Theatre closed for the season with the performance of Maudie Adams in Romeo and Juliet Thursday night. The appearance at the Grand Opera House during jubilee week of Mr. and Mrs. J. Edwin Browne, assisted by William H. Conly, in their new sketch, Love Wins, was such a success as to bring from Managers Burke and Chase an unsolicited letter stating that the act was most meritorious, and that during the week many inquiries were made as to the hour of its presentation. Frank Murray left for Milwaukee Friday night in the interest of the Frawley stock company, which will inaugurate an engagement in that city June 12. At the last meeting of the Eleven O'Clock Club at the Dragon's Tooth Thursday night Treasurer Nathan Stein regrettably announced President Murray's resignation, and Manager Joseph E. Luckett was elected to the position.

Mrs. Robert Downing (Eugenie Blair) has returned to her home at Edgemore, Bannings, D. C., accompanied by her mother, Ella Wren Blair. After a short rest Mr. and Mrs. Downing will sail for Europe.

Victor H. Johnson's Lafayette Square Opera House orchestra are filling a Summer season's engagement at the Isleworth, Atlantic City.

Jim Murphy has returned to his home in this city, bringing cheering news from Clarksville, Tenn., of his brother, Tim Murphy's rapid recovery from his recent serious illness.

Willard Holcomb, of the *Post*, has completed his vaudeville sketch for William Ingersoll and Thurlow Bergen. It is called The Baby Chase.

Manager Fred G. Berger, of Sol Smith Russell's company, is home for a short stay previous to moving his family for the Summer to Edgartown, Mass.

Glen Echo opened last Monday under the proprietorship of E. M. Branner, with the amusements under the direction of Messrs. Bock and Keith. The opening features were the Fifth Maryland Veteran Corps Military Band, Fred Haden and Mollie Fuller, Snyder and Buckley, the Marshall Quintette, the Dougherty Sisters, the Three Navarros, Armin and Wagner, Eleanor Falk, and the vitagraph. The new features for the current week are Frank Monroe and company, John Kernell, Banks Winter and Little Mona, Cushman and Holcomb, Flakovsky, with the Navarros and the vitagraph as holdovers.

To-day's performance by the Hot Air Club at the Lyceum are for the benefit of Resident Manager Hugh Kernan. In the company are Kine and Gott-hold, Burman and Van, Annie Morris, the Grahams, Lewis and Blakely, Sever and De Voe, and Mitchell and Cain. The Monte Carlo girls disappointed last week and there was no performance at this house Monday afternoon or night. Tuesday Manager Kernan got together a house bill comprising Havens and Andrews, Folk and Collins, the Chapelle Sisters, Gordon Dyllia, Cookley, West, Hines and Remington, Fields and Ward, and the Patterson Brothers.

The Bijou Theatre announces the following: Brothers Abbaco, Swift and Huber, Weston and Beasley, the Stewart Sisters, and the Tanakas.

Manager Gassenheimer at his popular Summer Garden has Alex Schreyer, Melrose and Elmer, Sam Drane, Alvino, Tilly Russell, and Tarbo.

JOHN T. WARDE.

PHILADELPHIA.

Quakertown Quiet Theatrically.—A Summer Opera Season.—Other News.

(Special to The Mirror.)

PHILADELPHIA, June 5.

We have now arrived at the wind-up of the dramatic season, only two theatres—devoted to vaudeville—remaining open for the Summer.

Negotiations are now practically completed for a Summer opera season at the Grand Opera House under the management of Charles R. Strine, well known and popular from his connection with the Ellis Opera company. Gustav Hinrich will have charge of staging the opera and conduct the orchestra. The experiment is for a season of eight or ten weeks at popular prices. The opening probably will take place June 19.

The corner of Eighth and Chestnut streets, formerly occupied by the Sharpless Brothers, is now in the market offered for sale. The property has a frontage of 100 feet on Chestnut street, 175 feet on Eighth street to Jayne street, on which end there is also a frontage of 100 feet. It is valued at over \$1,000,000. Two theatrical managers have been in this city looking at the property, but up to the present time it is still for sale. It is one of the finest locations in this city for an amusement enterprise.

The Trocadero Theatre next season will be greatly improved. The immense business attracted to this house justifies the management in being liberal in the improvements.

The closing of the season of the stock company at Forepaugh's Theatre June 3 was a gala event. There were flowers galore, and every member of the company was presented with valuable mementoes. There will be a complete transformation of the house during the Summer.

Summer Resorts.—Banda Roma at Willow Grove, Innes' Band at Woodside, Kalitz's Band at Chestnut Hill Park, Liberati's Band at Washington Park on the Delaware.

S. FERNBERGER.

CINCINNATI.

The Summer Resorts—Bills at Chester Park and Coney Island.

(Special to The Mirror.)

CINCINNATI, June 5.

The Summer resorts all had a successful opening last Sunday week, and may be said to be now in full blast.

At the Zoological Gardens the ever delightful promenade concerts will be continued on Tuesday and Friday evenings. This year the concerts will be given by the Beilstedt-Hallenberg Band. The same band has also secured the contract for the Saturday afternoon concerts at Burnet Woods.

Webb Welbourne, a well-known newspaper man of this city, has been selected for the Zoo's press representative.

A good vaudeville bill is being presented at Coney Island this week, containing the names of Carleton and Terre, Tony and Flo Vernon, and Annie Kinzi. The music is furnished by the Cincinnati Military Band.

Richard Ewing Disney, a graduate of the Cincinnati School for Expression, has signed with Jule Walters for next season.

The bill at Chester Park this week contains the names of the Fawcetts, Kherms and Cole, Nellie Maguire, Higgins and Leale, the Van Brothers, the Garrity Sisters, Ed Hayes, Elmore and Davine, and Foster and Williams.

WILLIAM SAMPHON.

BALTIMORE.

Last Week of Lyceum Stock.—Open at Electric Park—News.

(Special to The Mirror.)

BALTIMORE, June 5.

Notwithstanding the warm weather the Lyceum was well filled this evening when the stock company presented Our Boys with a cast that embraced the strength of the company. On Wednesday night the company will celebrate its five hundred and fiftieth performance. Souvenirs will be distributed. Saturday night will witness the close of the season, which has been a satisfactory one from every standpoint.

The Waite Opera company sang The Chimes of Normandy this evening at the Casino at Electric Park. During the latter half of the week they will be heard in The Mikado. The company is an excellent one for the production of these light operas and includes, among others, Joseph W. Smith, Frank Woolley, Louise Moore, and Mayme Taylor.

The Monte Carlo Girls are announced at Kernan's Monumental Theatre this week. They will be followed by the Hot Air Club.

Manager John W. Albaugh, Jr., will leave for Long Branch at the close of the season, to remain for the Summer.

HAROLD RUTLEDGE.

ST. LOUIS.

Outdoor Amusement in Abundance—Gossip of the Week.

(Special to The Mirror.)

ST. LOUIS, June 5.

Rainy weather hurt the attendance at the Summer resorts last week.

At Uhrig's Cave the Williams and Weinberg Stock company gave a good interpretation of Lost 24 Hours. Everybody in the cast did excellent work. Yesterday afternoon Why Brown Felt Blue was put on. There was good attendance at both performances.

Forest Park Highlands did quite a good business last week. T. J. Farron, the Dantos, the Andersons, and Almaz and Arno were the favorites on the programme. This week's bill is headed by La Belle Carmen and Amador and Howard's trained ponies. Roberta and Doretto, Annie Kenwick, and the Gypsy Quintette make up a very strong bill.

The Suburban Minstrels drew good audiences last week. Carroll Johnson made his accustomed hit, and he was closely followed by Lew Sully, Tom

Lewis, Fred Warren, and Dan Quinlan. The bill this week is equally good.

Among the features at Korner's Park last week were the Bickett Family, Knoll and McNeill, and the Guerson Sisters. This week Bronson and Lewis and Matt Farnum are the headliners. The opening performance yesterday drew good audiences.

Manager Ernest had a big list of offerings at Marion Park last week, and the place drew well. Charles E. Grapevine, Tom Mack, and Newell and Sherrett were the best things on the programme. Yesterday a new bill, consisting of vaudeville and minstrels, including Tom Mack and Frank Cushman, was presented to good audiences.

Lawrence Hanier writes from West Baden, Ind., that he is having a good time, and will return in about two weeks to attend the Elks' convention here. Minnie Seligman arrived from New York Saturday.

The Knights of Pythias have secured the Suburban from Managers Jannopoulos and Gumpertz for entertainments on June 12 and 13. This resort will be turned over to the Elks during their stay in St. Louis.

Bellevue Garden has been opened as a pleasure resort, and entertainments will be given there each night.

John Haylin, of Cincinnati, was in St. Louis Saturday conferring with Manager Will Garen regarding the improvements Mr. Haylin will make in his theatre this Summer.

W. C. HOWLAND.

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GAWAIN'S GOSSIP.

Ambassador Choate Toasts the Drama—The Queen's Day—Notes.

(Special Correspondence of The Mirror.)

LONDON, May 27.

During this week—up till Wednesday inclusive—we all went in for "God-Save-the-Queen" in honor of the eightieth birthday of our beloved Victoria R. and I. On the birthday anniversary, which was Wednesday, many a special bill was given, by way of celebrating this auspicious event. At many a theatre, both of the dramatic and of the variety kind, the national anthem was chanted by specially engaged soloists, the large audiences chorusing the same with considerable gusto. The chief Queen's birthday entertainment, however, was undoubtedly that given by Beerbohm Tree, at Her Majesty's, to over 1,500 youngsters from the principal naval and military orphan schools. Not only did the again flourishing Tree and many kind helpers from his own and other companies give this big bill free, but proper care was taken to provide for the needs of the inner man, or rather the inner boy and girl. Wherefore one found gladness and enthusiasm prevailing among these time among these youthful subjects of Her Gracious Majesty, on whose dominions the sun never sets and probably doesn't want to.

On Thursday we prepared to go in for hailing Columbia as she is represented to us by your new Ambassador, Mr. Choate, who is already much beloved on this side. The good Choate, as I notified you sometime, was down to propose the toast of the Drama at the fifty-fourth annual dinner of the Royal General Theatrical Fund. So, in order to have the pleasure of picking a bit with your Ambassador and of hobnobbing again with many good solid American citizens, I made it my business and my pleasure to be around. Among the representatives of Stars and Stripesland present were Citizens Charles Frohman and William Gillette. We banqueted in comparative calm and anon, after our chairman, the worthy Earl of Dartmouth, had let fall a few well-chosen and modest sentences as to the claims and needs of this deserving and old-established Fund, and after melodious outbursts of song, chiefly from our fair compatriots, Helen Trust, the toast-master called for silence for Excellency Choate, and straightway all optics present were eagerly bent upon the distinguished looking features of your Ambassador.

After loud and long cheers for Choate, that worthy diplomatist, shedding around glances full of humorous perception, began to orate, and to orate both gracefully and gleefully. Among other things, he disclaimed any connection with the stage, except that of audience, and proceeded humorously to point out that, after all, audiences were really rather necessary to the well-being of the drama. He confessed that the charity dinner was an institution quite novel to him. He conceived that it had arisen from the theory of the old philosopher that the seat of the soul was the stomach; and so folks eat, as it were, their way into their pockets. He regarded these dinners as delightful functions; and as proposed on his return to America to introduce the custom, for there, although they had plenty of charities, the charity dinner was unknown. Anon his Excellency finely gave a fine quotation from your Charlotte Cushman; referred in eulogistic terms to our David Garrick and our Sir Henry Irving; made a happy reference to our chairman, the Earl of Dartmouth, as descended from the Dartmouth who, among other good works in America, founded your Dartmouth College; gracefully glanced at the Queen's birthday celebrations of the previous twenty-four hours, and in pointing out that our sovereign was the patroness and a constant donor to this Fund, finished with an eloquent plea in its behalf.

It was indeed a splendid speech, delivered without a note or trace of effort, and in a manner to fascinate all hearers. Overwhelming were the plaudits showered upon Chief Guest Choate as he resumed his seat after having so nobly contributed to the general joy of the whole table, as the author of Macbeth would say. Comyns Carr, wit, critic, playwright, and managing director of the Lyceum, Limited, responded to Mr. Choate's toast, but his speech, although earnest and patriotic, was not up to his celebrated post-prandial form. The subscriptions amounted to over £1,500.

The aforesaid Irving returned to the Lyceum on Thursday evening after a fortnight's illness and was warmly welcomed by a crowded house. He was in fine histrionic form, despite a few remaining marks of weakness. That other distinguished invalid, Arthur Roberts, has now sufficiently recovered from his recent severe operation on the jaw to go a sea-voyaging.

On Monday, which was our Whitsuntide bank holiday, we were treated to another earl upon the stage, perhaps to make up for his at present histrionically silent lordship, the Earl of Roslyn, otherwise James Erskine, who was to have come to your side, but didn't. Our own newest stage lord in the claimant to the earldom of Ponlett, who as Viscount Hinton was wont until the death of the old earl, a few months back, to gain his livelihood by playing a piano-organ in the streets, because his reputed father had cast him off and would do nothing for him. The ex-Viscount, whose claim apparently cannot be shaken, made his appearance on Monday at the huge Canterbury Theatre of Varieties, near Westminster Bridge, and opposite that somewhat unsavory coster region the New Cut Lambeth. The Earl acted in a sketch called London Streets, and in it he played the piano-organ with all his former energy. His acting, however, was not brilliant, and the piano-organ was still less so. Wherefore his engagement finishes to-night. I am sorry for the Earl's sake, for I always found him a modest, hard working fellow, and for the time being he wants money badly. He would certainly pan out better in a better sketch.

Bob Bradshaw's Dream, a new one-act play, made, I believe, in America, will, on and after Monday next, precede Why Smith Left Home, which seems to have caught on at the Strand. Also, on Monday, there will be tried, at Terry's Theatre matinee, a new play entitled, The Upper Hand. On Tuesday, a big benefit matinee is to be given at the Prince of Wales's to Jennie Lee, who is reported to be in sore pecuniary straits. It is to be hoped that the clever little woman will reap good returns. Likewise, on Tuesday, Lydia Thompson is to have another big benefit matinee, in Paris this time. All the local stars will assist.

The Lucky Star, based upon your extravaganza, The Merry Monarch, finishes its run at the Savoy next Wednesday. D'Oyly Carte will revive there, next Tuesday week, H. M. S. Pinafore. Charles Wyndham has just resolved to take his farewell of the Criterion early in July, with a special performance of Rosemary. Rosemary is for remembrance, you will remember. Woman and Wine finishes its run at the Princess's to-night, and will next Thursday be succeeded by the Adelphi drama, One of the Best, by Seymour Hicks and George Edwards. This play is based on the Dreyfus incident, and should be popular just now. The said George Edwards will withdraw A Greek Slave from Daly's next Friday, and will, on Saturday, revive A Gaiety Girl.

W. P. Carleton, son of W. T. Carleton and nephew of Frank Cell, was a few days ago married to a fellow member of the Shaftesbury Belle of New York company—to wit, Toby Claude, daughter of Angelina Claude, who twenty odd years ago was a great favorite at the Strand. There has been a good deal of marrying and giving in marriage among these Belle of New Yorkers lately. At the Shaftesbury, on the Queen's birthday night this week, the whole company sang our national anthem, the sweet Edna May substituting "your" for "our" gracious Queen. It was a delicate compliment and much appreciated by us. Ted D. Marks has booked in this city a lot of apparently big variety turns imported from your States. Madame Roma, the sweet American soprano, who made such a hit a few weeks ago in The American Heiress, has been very ill and unable to warble. She seems rather better now, I am glad to say. And now we are all eagerly looking forward to the appearance of Nat

Goodwin and the beautiful Maxine Elliott in The Cowboy and the Lady, at the Duke of York's on Monday week.

That none too savory play, The Cuckoo, finished its run at the Avenue last night, Charles Hawtreys having sublet the theatre to Morrell and Moullet, who will in the course of a week or two put on there J. E. Tanner's new revue, Pot Pourri, already described by me. Another unsavory play has, however, just arisen to make up to baldheads and others for the passing of The Cuckoo—namely, R. C. Carton's new comedy, Wheels Within Wheels, at the Court. With your kind permission I shall refer to this more fully next week.

ENGAGEMENTS.

Bertha St. Clair (Mrs. Lew McCord), engaged by James H. Wallick, to originate a character part in The Dairy Farm.

Lew McCord, to play Tony Ponce in Devil's Island, next season.

H. M. Morse, by Manager John Kerr, to play the Giant in Jack and the Beanstalk next season.

Harry and Nellie Reynolds, for their fourth season with the Paiges. Joe Simons, as business representative, for his third season with this company.

Will Ellsler, re-engaged by Broadhurst Brothers, for next season.

Arthur Maitland, for Wilton Lackaye's company, making the third season with that organization.

John F. Ward, re-engaged with Smyth and Rice, for Willie Collier's new play, Mr. Smooth. Mr. Ward will summer at his home, Seacock, Long Island.

Carrie Lee Stoyke, with the Lieblers, for the road company presenting The Christian.

Madge Wallace, re-engaged by Clara Thropp for next season.

For the Bangor Stock company: Sydney Toier, Frank Real, Nell Florence, Louie Lester, Frances Whitehouse, Earle Ryder, Etta Lee, Verne Armstrong, Douglas Lloyd, Louise Meredith, Kathryn Revere, and Harry Jackson.

Harry C. Egerton, of Gus Hill's enterprises the past season, will go ahead of An Easy Mark the coming season.

Stella Madison, for the season of Summer opera at Uhrig's Cave, St. Louis, opening the latter part of June.

Paul Cazeneuve was engaged last week, through the Actors' Society, to play the leading role next season in Under the Red Robe.

Rosabel Morrison, for Children of the Ghetto.

Adella Barker, the comedienne, who has been with the Della Fox company all season, has been engaged for the part of Mrs. Hopkins in Sis Hopkins, for next season. She will in all probability accept a Summer engagement previous to opening with the Sis Hopkins company.

Lela Laurens, for juveniles, and Joseph J. Winters, as stage-manager, with Horace Grant's comedians.

Sadie Connolly, with Broadhurst Brothers, for Why Smith Left Home next season.

La Verne Hinckley and Shirley Culbertson, for Hubert Labadie's Faust.

Nellie Mashell-Williams, with Broadhurst Brothers for next season, to play Mrs. Billethead in Why Smith Left Home.

John Craig, for The Dairy Farm.

Blanche Moulton and Marie Booth Russell, with Robert Mantell.

Ida Glenn, to play Queenie in When London Sleeps, next season.

Frank Mordaunt, for Ben Hur.

Mrs. Samuel Charles, with Andrew Mack, for next season.

Mr. and Mrs. Louis F. Morrison (Blanche Hall), for Zaza (No. 2 company), to play Cascart and Alice Morel.

C. L. Kellogg, by Alfred J. Busby, as first agent for Mr. Plaster of Paris.

Mr. and Mrs. H. E. Newell (Newell and Niblo), re-engaged for the Van Dyke and Eaton company for next season. The company are now in their forty-second week and will remain out all Summer.

J. H. Hewitt, re-engaged as business representative with Gordon's Famous Minstrels for his fourth season with this company.

George Muzzy, re-engaged for the Wilbur-Kirwin Opera Company.

John Daly Murphy, for J. E. Dodson's original role in Because She Loved Him So (road company).

AMONG THE DRAMATISTS.

Bronson Howard and Brander Matthews have completed their new play of New York in the old Dutch days, and have turned over the manuscript to William H. Crane, for whom it was written.

Carroll J. Barry, who has just closed a season with the Hasbrouck Stock company in light comedy roles, has written a four-act romantic Irish comedy drama, The Stringless Harp, which will be produced next season by a well-known Irish star.

The Bennett Moulton company have leased from Doré Davidson Charles Barnard's, A Curious Complication, in which Mr. Davidson owns a controlling interest.

J. L. Ashton successfully produced on May 24 at the Detroit Opera House his new comedy, Old College Chums, or How to Win a Husband. The cast included the author, Harry C. Barton, Angus McEachern, Will E. Clark, Otis Morse, Eva Robbins, Dagmar Tempest, Mrs. Minnie Pearl West, Edith Oscar, and Adelaide Weston.

Stanislaus Stange has written the libretto for a new comic opera, The Singing Girl, in which Alice Nielsen will appear next season. Harry B. Smith has furnished the lyrics and Victor Herbert the music.

Joseph Arthur has won a prize of \$300 offered by a food product company for the best advertisement in rhyme.

NOTES OF NEW THEATRES.

The new theatre to be erected at Wausau, Wis., will cost \$25,000.

Green Bay, Wis., is to have a new theatre costing \$30,000, \$10,000 of which will be raised by the sale of seats for the opening performance at \$10 each.

The work of remodeling Cook's Opera House, Rochester, that will make it practically a new theatre, was begun last week. It is hoped that Aug. 1 will see the house ready for reopening. It will be made as nearly fire proof as possible and have all the latest improvements in theatre construction.

Ground was broken last week for the new \$20,000 theatre to be built at Brunswick, Ga., by E. D. Wolfe.

The new Centennial Theatre, at Albany, N. Y., is nearly completed and will be opened in September. E. J. Dooley has leased the house for five years. He will play only first-class attractions and cater to the best element of the city.

Counsellman and Wolfe are building a new theatre at Brunswick, Ga., to cost about \$18,000. A good part of the cost is subscribed by the citizens of Brunswick, and as a token of their enthusiasm it may be said that one resident of the place—an artisan—has contributed two weeks of work on the structure.

IN SUMMER PLACES.

Mr. and Mrs. Lew McCord (Bertha St. Clair) are spending the Summer at their country home, Columbia, Pa.

Jerome Keenan and Lillian Ames Keenan, after a successful season with James R. Waite's Stock company, will spend the Summer in Atlantic City.

Madame Guillia Valda has gone to Mt. Clemens, Mich., for a course of treatment for rheumatism. She has been greatly benefited and will soon return to town to resume her teaching.

Joseph Holland will depite the stock of fishes off Quisset, Mass., in Buzzard's Bay, and later on he may visit the Adirondacks.

Amelia Bingham is going to Europe for the Summer.

Mr. and Mrs. Charles J. Bell (Eleanor Lane) have returned from England and are resting at the Rangeley Lakes.

Mrs. Samuel Charles is visiting her brother in St. Louis for the Summer.

Mr. and Mrs. James K. Hackett (Mary Manning) will spend their Summer vacation in England.

Maude Adams will rest at her farm on Long Island during the warm weather.

William Faversham will enjoy a part of the Summer in England and the rest at Nantucket.

Jessie Millward will return to London for the Summer.

Richard Mansfield will rest at his cottage, Rye, N. Y.

May Irwin will recuperate at her Summer home in the Thousand Islands.

Isabel Irving will summer at Saranac Lake, N. Y.

Lillian Russell expects to divide the Summer time between Atlantic City and Manhattan Beach, and she may go to Europe in August.

Grace Filkins will spend the Summer in yachting.

Mr. and Mrs. Louis F. Morrison (Blanche Hall) left on Saturday for Peak's Island, Me., where they will spend the Summer.

J. M. Blanchard, having closed a successful season ahead of the Bronsahan-Jackson Comedy company, is spending the Summer at his hotel, Sparrow's Point, Md., where he will entertain several professional friends.

Eleanora Allen, after spending a few days at Bensonhurst, N. Y., as the guest of Mrs. Bennington (Bessie Taylor), will leave this week for the White Mountains, where she will remain during June and July.

Robert Elliott has rented a cottage at White-stone, L. I., where he will while away the Summer boating, fishing, etc.

Charles B. Hanford is at his home in Washington, D. C., for the Summer.

Maud Bergrath is rusticating at the home of her parents at White Haven, Pa.

Mr. and Mrs. Paul Gilmore will spend several weeks with Mrs. Gilmore's parents at Dubuque, Iowa, before returning to New York. Mr. Gilmore left for Dubuque on Sunday.

Mattie Keene will spend the greater part of the Summer at City Island. She is making preparations for her next season's engagement, when she will essay the lead in Hoyt's A Black Sheep.

Jay Hunt and wife will sail for Europe on the Rotterdam June 10. They expect to spend the Fourth of July in Venice. The returning date is set for Aug. 17, passage having been secured on the Dominion Line steamship New England, sailing from Liverpool.

Josie Sadler will summer in Boston.

Joseph F. Wagner and Vincent Fetterston are going to Kennebunk, Me., for their Summer vacations.

Harry Dull will spend the Summer in Chicago.

Isaac B. Rich, manager of the Hollis Street Theatre, Boston, will spend the greater part of the Summer at Pepperell, Mass. His son, Charles J. Rich, assistant manager, will not go to Siasconset as usual, but will pass the Summer at some resort nearer Boston.

John B. Schoeffel has removed from his home at Longwood, Brookline, Mass., to his Summer cottage at Manchester-by-the-Sea.

Horace Grant will spend the Summer at Sodus Point, N. Y.

Jean Reynolds will summer on her ranch in South Dakota.

Mr. and Mrs. Thomas Wise (Gertrude Whitty) will summer in London.

Mr. and Mrs. Giles Shine (Lavinia Shannon) are visiting friends in Washington.

J. L. Packard will leave town on Friday for Long Branch, where he will rest during the Summer.

Robert Peyton Carter is to sail for Europe on the steamship Manitou, June 24.

C. H. Packard has gone to Lake Hopatcong, N. J., for the Summer.

Rowland Buckstone sailed for Europe on Saturday on the City of Rome.

W. E. Horton writes from Mt. Clemens, Mich.: Professional arrivals during the past week have been Harry Bryant, Sam Nelson, James H. Manning, Master Weston.

Sam Collins and Minnie Cline left for New York on Sunday last.

Jacob Washer, correspondent of THE MIRROR at Fort Worth, Tex., is spending his vacation at the springs.

Vogel's Minstrels played here May 31, giving a first-class performance to the capacity of the house.

Charles A. Mason has returned from Chicago, where he has been for the last week in the interest of An Easy Mark, in which he is to appear next season.

James B. Deicher, manager of Brown's in Town, has decided to rehearse and open his season at this place about Aug. 24.

MATTERS OF FACT.

A comedian and a comedienne who have a play would like a backer for the enterprise, and should be addressed "Comedian," care of this office.

Ethel Winthrop's capital performances with Julia Arthur during her last New York engagement won for her many flattering notices. Her performance in the Professional Woman's League production of The Musketeers was also highly commended. Miss Winthrop has not closed for next season.

The chorus and people for small parts are now being engaged for the Chicago and New York companies of the Castle Square Opera management. Applicants should apply at the stage door of the American Theatre Thursday, June 8, at 10 A.M.

Many professionals have found it profitable to invest in real estate and homes at Bensonhurst, a pleasant resort and one of the annexed districts of the Borough of Brooklyn. Bensonhurst is but forty-five minutes from New York by trolley. J. H. Penneck, Twenty-second Avenue and Eighty-sixth Street, Bensonhurst, still has some desirable lots. Lillian Burkhardt, Johnny Ray, Helene Mora, and Arthur Siduan are among his purchasers.

The lease of the Music Hall, Lynn, Mass., is now held by William B. Watson, who will conduct it as a first-class farce-comedy, vaudeville and burlesque house. Extensive alterations are planned to be put into effect during the Summer. Manager Watson is now booking the best attractions.

With the changes in the construction of the Ward Opera House's stage and the addition of new and adequate scenery Waseca, Minn., can boast of a theatre that will compare favorably with any in Southern Minnesota. Waseca is a thriving town with good

railroad connections. E. W. Ward is the energetic director of this house.

Emma Brennan, character actress and comedienne, who delights particularly in dialect roles, has not signed for next season, although she has had several offers.

Richard Sherman is open to offers for leading juveniles and heavies. He may be addressed care of this office.

The production of Faith by Mabel Florence gives promise of an attraction of much merit. The time is filling rapidly and only a few nights are open. A. E. Moore will direct the tour.

Margaret May, who scored with the Sporting Life during its Chicago engagement, is now open to offers owing to the closing of that attraction's season. The tour ended in Minneapolis June 3.

Margaret Hayward will be a member of the Jeffersons' company, opening in October. Until that time she is at liberty. She may be addressed care of this office.

T. H. Winnett has a number of good plays, all with road reputations, which can be leased on royalty by stock and repertoire companies. Mr. Winnett's offices are at 142 Broadway.

Corse Payton, who has offices in THE MIRROR Building, wants capable actors to complete a repertoire company.

Bobby Gaylor closed a successful season of thirty weeks at Duluth, Minn., June 10. Next season will witness the production of his new play, A Tammany Man. The tour will commence Sept. 28, Andrew Mackay continuing as manager.

A novelty of much interest and value to professionals is the duplex photograph that Feinberg makes at his studio, 16 West Fourteenth Street, N. Y. Two pictures of the same person are taken on one plate and very amusing combinations are possible, to say nothing of the value of showing contrasting make-ups in the same picture.

Travers-Vale's play, After the War, scored a distinct hit at the Dewey Opera House, Oakland, Cal., May 1, as produced by the Grand Stock company. Landers Stevens made his reappearance in the leading part.

Edwin Mordant, whose performances this season of Abs Early in On the Wash won unstinted praise from press and public, and who has been filling a special engagement with The Prodigal Laughter in town, owing to the closing of the latter company's season.

Harry G. Keenan, of the Grand Opera House Stock company, Pittsburg, has not signed for next season and may be addressed in care of this office.

Murry Woods, stage-manager with E. H. Sothorn the past season, is filling a special engagement with Erminie, which is appearing in Boston this week. He has scored an individual hit. Mr. Woods has not closed for next season.

All kinds of theatrical typewriting are done at most reasonable terms by George W. Kauser, room 5, MIRROR Building. His work wins the highest commendation.

George C. La Grange, whose city houses are well known in the profession, has taken charge of the Columbia Hotel at Arverne-by-the-Sea, L. I., where he will make inducements to members of the profession. The hotel is newly built, is near the surf, has wide piazzas, modern sanitary improvements, and contains a hall where several companies could rehearse if they wished to combine work with seaside pleasures. Mr. La Grange will serve a table d'hôte dinner at a reasonable rate, and will make a specialty of fish dinners and clam bakes. Arverne is easily accessible from this city.

Manager W. S. Wolfe wants a good comedy attraction to open the season at Gruson's Opera House, Prescott, Ark., the only theatre in Nevada County, between Aug. 1 and 20.

Mrs. M. Fitzgerald has reopened her Old Homestead, known to the profession as The Elms, at Sayville, L. I. Among her former guests are numbered: Pete Dailey, George W. Monroe, the Olympia Quartette, Charles Jerome, and James Hoey. Sayville is on the Great South Bay and is a popular Summer resort.

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THEATRICAL "NEWS."

THERE is no end to the flapdoodle on subjects alleged to relate to the theatre and to members of the profession of the theatre at all times in certain of the New York newspapers. All legitimate stage news, however, is usually found in THE MIRROR from week to week, and also usually this journal publishes the news in advance.

One metropolitan daily sends its chief theatre writer abroad every Summer, and from London and Paris that writer pours emptyings into the columns of his journal by mail. Sometimes the "news" experts in the office of his journal extract from his letters odds and ends which they dress up as "special cablegrams" hot from the wire. For instance, last Sunday week the journal in question published as having just been cabled from its representative in London the fact that HALL CAINE is in Rome collecting material for a new novel. The sapient cable—if he was a cable—or the office doctor of this excerpt from a letter—if the item was taken from gossip sent by mail, as it well might have been—depre-
cated the idea of advertising CAINE, but explained with a nervous fervor that the matter was "news," and thus excused its fattening with leads and its decoration with staring heads. The same "news" was published in THE MIRROR dated May 20.

Another daily that boasts supremacy over all competitors last Thursday spread itself upon an article based upon the amendment to the Penal Code made by the late Legislature relative to play piracy. A metropolitan lawyer whose modesty is quite as pronounced as his ability must have furnished this news to the journal in question, for an interview with him bears the same relation to the meat in the article that a kite does to its tail. In this interview the lawyer expounds the new law in considerable detail and with much mis-information. He attributes its introduction and passage to two men in the theatrical business who had no more to do with it than a half-dozen other New York managers. The bill was drawn at the immediate instance of the American Dramatists Club by ex-Judge DITTENHOEFER, who explained it in THE MIRROR at the time—several months ago—and who supplemented that explanation in a second interview in THE MIRROR several weeks ago, when the Governor made the bill a law by his signature. Having been so fully published in THE MIRROR, it was known to every person on the continent interested in the matter.

These two cases of theatrical news are picked out of dozens that are undergoing like publication steadily. THE MIRROR is published on Tuesday, and it furnishes the editorial material and suggestion for some of

the metropolitan newspapers for the rest of the week. Of course it does not often happen that those newspapers that esteem themselves to be cleverer than their daily contemporaries republish MIRROR news with flourish and circumstance from two weeks to two months after its original appearance.

One particular journal in New York, that takes itself with an amusing seriousness because it bears the name of a larger object of universal light, occasionally exercises its characteristic billingsgate on THE MIRROR for reasons well known to persons who understand the author-critic paradox and its consequent inconsistencies. Yet at the same time this same journal regularly steals from THE MIRROR, uniting a fine discretion as to the news taken with a fatally-clumsy sequence in its arrangement that discloses the theft. As to these matters lifted weekly into the dramatic columns of the paper here meant from THE MIRROR it may confidently be declared that they "are so." As to other matters in the same columns, it often happens that they are otherwise.

PROSPEROUS AND STILL GROWING.

ABOUT two years ago an unusual impetus was given to the organization of stock companies for operation during the regular theatrical season. For many years up to that time the stock company was practically an unknown institution outside of New York, where there always had been two or three first-class organizations. For a few years the occasional stock company had been formed for work in the Summer interval at pleasure resorts, and minor companies were operated here and there in the West. But only recently has the stock company put on the dignity of a season organization and found profit in its work.

As THE MIRROR pointed out at the time the stock company began to revive, the cause of the movement was patent to all expert observers. A new and sinister force had entered the amusement field with all the disruptive and brutal effect of a wedge. Many managers of theatres, rather than surrender their property and independence, turned to the stock company as the only apparent solution of their embarrassment. They believed a contest on this line more promising than truckling to the force arrayed against independent business conduct. The element that sought control laughed at the managers that thus sought to conserve individual interests, and predicted the quick and utter failure of the attempt to restore the stock company. And the opposing element had tools among press writers who echoed and emphasized ridicule and newly foretold disaster.

In spite of these predictions, selfishly inspired, the time was ripe for the stock company, as circumstances forced managers of certain theatres to try it, if they would survive as managers. The result has justified their ventures. During the past theatre year there have been but two or three failures of stock companies—a remarkably small percentage of the number in operation—and plans for next season contemplate several new companies. Some forty odd of such organizations have been formed or are projected, a few only confining their work to the Summer months. Philadelphia has three companies, Boston two, Denver three, Milwaukee two, Chicago two, Buffalo two, Portland, Me., two, and there is one each in Syracuse, Rochester, Omaha, St. Paul, San Francisco, Oakland, Atlanta, Detroit, Toronto, Montreal, Worcester, Memphis, New Orleans, Nashville, Indianapolis, Cincinnati, Baltimore, Albany, Louisville, Pittsburg, Peoria, St. Louis, Newark, Brooklyn, Bangor, and New York (the Murray Hill). Even the Summer company propagates the idea, and it is safe to predict that the cities that now for the first time enjoy a stock company will look favorably upon such an organization during the regular season.

The stock companies in several cities have embraced better talent than many visiting companies that have been pretentiously heralded, and their presentation of good plays at popular prices has assisted the death of that outrageous fraud on the public that flourished long and to the great profit of its projectors, the "number two company." It is true that many of the stock companies confine themselves to plays already well known, but that these plays are still popular is evident. Several stock managers have produced new plays, and naturally the number of new ventures will increase. The stock company is a good school for young actors who without it would have no opportunity for diversified work. Moreover—and this is the most important point, as it relates to the final good of the stage—the stock company furnishes a forcible lesson to the dictatorial management that would rule or ruin, for it teaches such management that neither end can be accomplished.

PERSONAL.



LUDLOW.—Kate Ludlow, whose portrait above is from a daguerrotype made in 1846, is the latest guest of the Forrest Home, as was first told in THE MIRROR last week. Miss Ludlow was born in this city in 1820 and made her professional debut in 1835, yet to-day she enjoys perfect health, and looks as young as many women of half her age.

MCINTOSH.—Burr McIntosh, Joseph Grismer, and Clay M. Greene, according to the Chenango Union, delivered stirring speeches on Memorial Day at Raceville, N. Y. Of Mr. McIntosh the local society reporter eloquently observed: "He led off with an oration that could have been heard in Rockland County. Burr got up several times but didn't say much about anything but Santiago, and this was like a dose of castor oil to the Vets. Clay Greene was considered the handsomest gent in the room by Raceville society girls."

KLEIN.—Alfred Klein has read an opera and a farce-comedy in search of a role that may enable him to display his peculiar comic talents. He is favorably inclined to the farce. It is in three acts, and called My Lord, the Butler. The author is Joseph Artelman. Mr. Klein sailed for Europe on Saturday.

PEMBERTON.—Max Pemberton, the English novelist, is dramatizing his stories "Kronstadt" and "The Garden of Swords." Addison Bright is assisting in the dramatizations.

FAVERSHAM.—William Faversham will sail for England June 24, on the Derbyshire.

ROMA.—Caro Roma has retired temporarily from the cast of The American Heiress, in which she has scored such a success in England. A severe cold made the retirement necessary.

GRANGER.—Willis Granger's work in Kansas City with the Woodward company has won unbounded praise from public, press, and management.

SHAW.—Mary Shaw will sail for Europe, on June 14, and will speak at the Woman's Congress in London, on "The Drama in the United States." Mrs. Kendal will preside at the Congress.

DODSON.—J. E. Dodson will not make his accustomed trip abroad this Summer. He will continue in Because She Loved Him So, which is booked for a long engagement in Chicago. Mr. Dodson will be featured as John Weatherly in this play next season.

CLINE.—Carver B. Cline is daily greeting his friends, having fully recovered from the illness, note of which has been made in THE MIRROR. Mr. Cline is still in theatrical affairs in spirit, and will next season be in them again in fact.

LAWTON.—Eugenie Thais Lawton, a Louisville society girl, nineteen years old, made her professional debut at that place recently, appearing as Juliet and as Galatea. Her performance created great enthusiasm, the local critics uniting in crediting her with real genius, in addition to youth, beauty and intelligence, and predicting a great future for her.

KEELEY.—The will of the late Mrs. Mary Anne Keeley was recently offered for probate in London. Her estate is valued at £17,000.

BATES.—Blanche Bates made an immense personal success last week in Washington as Drusilla Ives in The Dancing Girl with the Frawley company. The newspapers of the Capital raved about her work, and one went so far as to print a series of pictures, showing the evolution of her fall downstairs in the play.

LITT.—Jacob Litt is now located in his new offices in the Broadway Theatre Building. The offices take in the entire front of the second floor, and are handsomely furnished, light and spacious.

WILLIAMS.—Odell Williams will be starred next season, it is said, in a pastoral play under management of W. A. Brady.

DAILY.—Augustin Daly cabled last week to deny the stories published in the daily papers about his ill health.

DE ANGELIS.—Jefferson De Angelis had his hands burned severely at his home in Yonkers, N. Y., last Tuesday, while discouraging a fire that destroyed a couple of window curtains.

HICKS.—Seymour Hicks will be the leading man of the London production of The Girl from Maxim's.

PRICE.—Parson Price is engaged to sing and conduct during the week of July 17 at the Eisteddfod at Cardiff, Wales, which is his na-

tive country. He sails from this port June 24, and will return about the middle of September to resume instruction.

KIDDER.—Kathryn Kidder will spend a part of her Summer vacation visiting her father, Colonel Kidder, at Evanston, Ill.

STUART.—Virginia Stuart (Mrs. Edwin Mordant) has entirely recovered from her severe illness of the past season, and is now in the city.

JAMES.—Louis James has gone to Long Branch, N. J., where he will remain until rehearsals are called for the James-Kidder-Hanford company.

STUART.—A London dramatic paper announces the departure for this country of Cora Stuart, widow of the late T. W. Robertson.

LETTER TO THE EDITOR.

PROSPECTS IN MANILA.

MANILA, P. I., April 21, 1899.

To the Editor of The Dramatic Mirror:

SIR.—Will you kindly publish this letter for the information of managers? I am here in Manila, lessee and manager of the only daily American newspaper, *The American*, and am now concluding the purchase of a new theatre, which I propose to alter into a modern American playhouse, and will be ready to play comic opera, burlesque and vaudeville companies in July.

This is a handsome city of half a million inhabitants, Germans, Spaniards, Orientals, and natives. There are at present some 5,000 American civilians here, and as soon as this insurrection is over, which will be very soon, Americans will flock in by the scores. In addition, some 4,000 soldiers have assurance that they will be mustered out for the purpose of developing the rich mineral resources of the islands, and at least 10,000 soldiers will be here at all times. There are several shacks here, called theatres, and I have seen a Spanish opera company in a shack an American company would not play in, turn people away every night, including Sunday, and half of the patrons, Americans, unable to understand a word.

Manila is a great show town, for the reason that outside of riding on the luneta, there are no amusements here. Managers of light entertainments, subject to changes, could play Honolulu two weeks, here four or six weeks, and from here start a tour of Japan, China, Australia, etc., first playing Hong Kong, which is only two days' sail from here. Managers thinking of making this tour, or wishing for further information, can address me and be sure of an answer.

Respectfully, etc.,

H. F. SKYMOUR.

Manila, P. I.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

FLORENCE LEE, Omaha: Letters may be addressed in care of the Stage, London, Eng.

CONSTANT READER, Milwaukee: You must secure the permission of the author to dramatize his novel.

H. C. E., Fort Scott, Kan.: The title mentioned is not recorded in the American Dramatists' Club List.

ROSE MURPHY, Toledo: Write to the editors of the *Concertgoer*, St. James' Building, New York city.

D. R. P., Elkton, Cal.: Osmond Tearle was the Wilfred Denver and Rose Coghlan the Nellie Denver in the original American production of *The Silver King*.

SINCELE, Boston: 1. Please read the matter in italics at the head of this column. 2. Write to Brentano, Union Square, New York, for the books mentioned.

W. J. C., Rochester: An author's royalty on a play is entirely a matter of arrangement. Some royalties represent a percentage of gross receipts, other a fixed sum for each performance.

DAGMAR, Manchester, N. H.: Henry Jewett was born in New Zealand in 1863. We believe that his parents were non-professionals. Mrs. Jewett's stage name is Frances Hastings.

S. R. S., Great Falls, Mont.: 1. The Chicago Auditorium, we believe. 2. Write to Williams, Brown and Earle (Dept. A), 914 Chestnut Street, Philadelphia, Pa.

ED REDMOND, Sioux Falls, S. D.: The play, *The Redmonds*, was copyrighted about Jan. 10 by Mrs. Ellen N. Allen. The Librarian of Congress, Washington, D. C., might furnish her address.

A. B. H., New York: 1. Scenery such as you describe might serve if rebuilt to fit smaller stages. 2. A capable team as features would cost probably \$150 to \$200 a week. 3. Stock paper would hardly answer the purpose. Special paper is of such great assistance as to be worth all it might cost. 4. The possibility of securing time depends almost entirely upon the merit of the attraction. 5. The public has not failed to appreciate a burlesque bill both clean and bright, but managers have been slow to realize the fact.

C. H. MCG., Kalamazoo, Mich.: The following are, or were during the season, orchestra leaders at the New York theatres mentioned: Fifth Avenue, Maurice Z. Haas; Wallack's, Dave Braham; Casino, John McChie; New York, Gustave Kerk; Star, Sidney H. Horner; Grand Opera House, Thomas H. Joyce; Fourteenth Street, William Lloyd Brown; Harlem Opera House, Anton Furst; Lyceum, Frank A. Howson; Knickerbocker, George Purdy; Empire, William Furst; Herald Square, George L. Humphrey; Murray Hill, W. A. Dooley; Broadway, Richard Madden; American, Adolf Liesegang; Koster and Blais, Gustave Adams.

PRICES: "Were the prices of admission to theatres high in the old times?" In Queen Elizabeth's time prices were very moderate, for then money had an immense purchasing value. The best "room," or box, in a theatre brought one shilling. Some of the lower places were twopenny, and others one penny. Decker said, "Pay your twopenny to a player and you may sit in the gallery." The gallery in those times, however, was not a desirable place, for it was frequented by pickpockets and other bad characters. In his "Gala Hornbook," Decker said: "At a new play, you take up the twopenny room, next the stage. It will give you consequence, because the lords and you may seem to be half-fellow, well met." Thus the lords' room answered to our private box, although persons of title were frequently accommodated on the stage itself.

STUDENT: "What are the arbitrary distinctions between tragedy and comedy?" They are these, in a word: A comedy should be comic and a tragedy should be tragic. Yet dramatists of genius have modified this rule in incident. For instance, there is delightful comedy in some of Shakespeare's profoundest tragedy. The distinction pointed by Rosseau between comedy and tragedy is interesting. According to him the plot turns on marriage in comedy, while in tragedy it turns on murder. That is to say, the intrigue in the one or in the other turns on the event of marriage or of murder. Thus, in the first act, the question is will they marry, if a comedy, or will they murder if a tragedy. This introduces the second act. Something novel in marriage or in murder is the life of the third act. The fourth act illustrates some difficulty that prevents one or the other of the events. In the fifth act the marriage or the murder is effected.

THE USHER.



On Memorial Day George Becks was an interested spectator of the decoration of the five hundred graves in the Actors' Fund plot at Evergreens Cemetery. After the ladies' committee had finished their work, Mr. Becks invited Aunt Louisa Eldridge to accompany him to the plot of the old American Dramatic Fund in Cypress Hills. Both had been members of that early association.

Although they found the cemetery crowded with visitors, placing tributes on the resting places of the dead, there were no visitors and no flowers in the old fund plot.

Mrs. Eldridge noticed that the spot where J. W. Lingard lies is not marked. The graves of George Holland, Sr., Mary Wells, "Billy" Reynolds, Thomas Hind, Lysander Thompson, Sr., William Harrison, and others, once popular and widely known, were in a condition of neglect.

Near the grave of Ione Burke's mother stood a large shrub heavy with blossoms. Aunt Louisa and Mr. Becks plucked a quantity of these and placed a spray on each grave.

The heat of the past few days has knocked out managerial hopes of a prolongation of the season, and closing announcements are appearing on all sides.

June last year was marked by unusually favorable theatre weather, and several of the dramatic theatres remained open until the end of the month.

For this providential kindness our managers paid dearly in the early Autumn, however, for the torridity of September shrivelled many a budding dramatic promise.

James O'Neill is spending a few days in town. He ran down to his cottage at New London after finishing his tour in *The Musketeers*, but it is not likely that he will spend the Summer there, as the salt air does not agree with Mrs. O'Neill, and her physician recommends a sojourn in the mountains.

It is likely that Mr. O'Neill will go musketeering again next season under the Liebler management, although I believe he has not yet closed a new arrangement. The production met with marked success on its short tour after the New York run, and it will undoubtedly prove a moneymaker for another season.

If Mr. O'Neill continues to star as D'Artagnan he will probably return to New York next Spring to be seen in another big romantic production.

Three or four actors—including Charles Coghlan, C. P. Flockton, and Charles Kent—some time ago discovered Prince Edward Island as an ideal Summer resort. The place is somewhat primitive, but it offers many attractions to the resting professional.

Mr. Kent is an especially enthusiastic Prince Edward Islander, whence he writes me from Arden Cottage in this strain:

"Let the profession know what a haven of rest is here. It's a long way off, I grant, and costs \$25 for the journey, but when you get here it's as cheap as dirt. Trout, lobster, cod, clams, herring, strawberries, and mushrooms for nothing, and all you need. Board—of its kind, for \$2 to \$3 a week. And such glorious air—life itself!

"Why won't the fakirs save up a few dollars and seek such a place, instead of prowling Broadway? I caught fifteen trout to-day in about three-quarters of an hour."

Governor Roosevelt has vetoed the Ware bill to prevent the fraudulent sale of theatre tickets, writing the following opinion:

"The bill seems to be right in principle, but it is so drawn as to affect not merely theatre, but in all probability every form of public entertainment, such as Chautauquas, church fairs and the like, whether great or small, for which an admission price is charged. I am inclined to think that even as regards these it is right at least in principle, but it is wholly impossible now to consult the interests that would be affected so as to find out whether or not the bill would in its action work hardship to some of them."

From this it would appear that the Governor is in sympathy with the purpose of the bill, so far as theatres are concerned, and it is likely that if another and more specific measure to prohibit the fleecing of the public by speculators and those managers cheek by jowl with them passes during the next session of the Legislature, he will give it his approval.

An old friend sends me a few pertinent observations on the wholesale abuse from various subsidized newspapers directed against William Winter, because, in common with other reviewers of knowledge and judgment, he found the latest Juliet disappointing from nearly every point of view. Among other things this correspondent says:

"Some of these screeds apprise Mr. Winter that he is dead—in which case there would seem to be a prodigious waste of good hatred, malignity and vituperation upon a corpse. These imbeciles succeed only in making themselves pitiable, for there is not literary ability enough in the whole tribe of them to furnish a single line of effective sarcasm."

One of Mr. Winter's calumniators, by the way, says that he never saw the performance of *Romeo and Juliet* at all, while another says that he wrote the *Tribune* review of it before he saw it. That, of course, is a falsehood, made out of the whole cloth.

Mr. Winter left the Empire Theatre on the first night in company with George P. Good-

ale, of the *Detroit Free Press*, immediately after the potion scene. He wrote the *Tribune* review between eleven o'clock and one.

It must strike the impartial observer as a surprising thing that a few mild comments on a soap bubble should have caused such a prolific outburst of silly wrath and impudent calumny.

Henry Greenwall, who for eleven years managed the Grand Opera House in New Orleans, has been forced to surrender his lease of that theatre. It had five years more to run, but Mr. Greenwall could not see his way clear to continue under the present conditions. His losses during the past two seasons were considerable.

Mr. Greenwall has been identified so long and so prominently with New Orleans theatricals and his kindnesses to professionals have been so numerous that the announcement of his withdrawal causes wide regret.

Mr. Greenwall has been obliterated as a factor in the chief Southern city through no fault of his own. On the contrary, he made a plucky fight for independence. But his position theatrically was isolated, and his fate for some time has been inevitable, if postponed.

New Orleans has not been a profitable theatrical town for visiting companies, as a rule, for some time past, it is true; but if the field had been free from alien schemers and if abject cowardice were not the most prominent characteristic of a number of stars and combination managers, Mr. Greenwall would not have found himself obliged to retire from management in New Orleans.

In the future he will confine himself to the chain of theatres he controls in Texas and

as nearly as the reporter remembers it, was as follows:

"I was born, gentlemen, in the town of Shreveport, La.; graduated at Tulane University, and immediately settled down to practice law. After five years at the bar, I decided to give up my profession for dramatic work. I wanted to write plays. In order to learn stage-craft I played for a season with Clay Clement's company on the road. After that I resumed my legal practice, but for every hour that I devoted to my law books I spent ten hours at my plays.

"In October of last year I placed Private John Allen—my first serious play. Then I wrote *We Uns of Tennessee* and came on here in February to search for a manager. Every one knows what that means—at least every one in the profession knows.

"I soon got to the bottom of my purse. It is cold walking in New York in early March, and managers' offices seem a long distance apart. I went the rounds day after day, and for the most part was treated cordially by the managers. But none of them wanted *We Uns of Tennessee*. Four of them said that it lacked heart interest, and turned it down on that account. I want to say, though, that they were kind to me, and all of them seemed anxious to encourage American playwrights.

"I had many gray days during my search. Nights spent on a bench in Madison Square do not make for cheerful mornings, I can tell you. My address for nearly a week was 'first seat north of the fountain.' The margins of the *We Uns of Tennessee* manuscript served many an evening for supper; and breakfast, too often, was nothing more elaborate than a cup of water at the public drinking place.

"Then, one morning, I went to the place

GOSSIP OF THE TOWN



Victory Bateman's return to the stage, after her long illness, was as pleasant as she could have wished. As the leading lady in *We Uns of Tennessee*, produced in the closing days of the season at the American Theatre, she brought recollections of the time, a few years ago, when she had not yet abandoned the metropolis to seek a wider field for her talents in stock work. Though she had chosen to make friends in the West, she learned on her reappearance that she had not been forgotten by her friends in the East. Besides being heartily greeted by the audiences, she received many floral remembrances and telegrams and letters of congratulation from old friends among player folk and admirers of her acting. Miss Bateman, while fully recovered from the illness brought on by overwork in St. Louis, Pittsburg, Newark, and other stock companies, has decided not to continue in this field. Like many others, she has found the continuous strain of memorizing and producing too severe, and will content herself with less varied, though not less artistic roles. She is considering several proposals for the coming season, but has not decided yet just what her plans shall be.

Blondell and Fennessy are preparing for their production of *The Katzenjammer Kids*, which was produced during the past season for copyright purposes. Edward and Libbie Blondell will be seen in the leading comedy roles.

Guelma Baker, an amateur of California credited with unusual dramatic talent, has been engaged by Madame Modjeska for next season.

Wide awake actors keep their cards in this paper, where they can be instantly referred to by all managers. Address room 1, MIRROR, for rates.

Engel Sumner last week entered St. Luke's Hospital for treatment. She has been ill for some time, and needed special medical attention.

Mr. and Mrs. V. C. Minnelli (Mina Genelli) have closed their second successful season with the Murray company, and will spend the Summer at their home in Chicago, where Mr. Minnelli has been engaged with the Masonic Temple Theatre Orchestra for the Summer.

The contest for the diamond medal, donated by Joseph Jefferson to Hart Conway's Chicago School of Acting, was held on May 7. The judges were Lyman Glover, dramatic critic of the *Times-Herald*; Charles E. Nixon, of the *Inter-Ocean*; Hepburn Johns, of the *Chronicle*; D. M. Halbert, of the *Evening Post*, and H. Billman, of the *Record*. The first honors were awarded to Maude Light, of Bloomington, Ill.

A Mixed Affair, a new farce-comedy by W. C. Rosengarten, will tour Ohio, Indiana, Illinois, Kentucky, and West Virginia next season. Clarence Harrold will have charge of the business, Arthur Blackaller and Nellie Manning will have leading parts, and Moses Gumble has been engaged for his piano specialty. The company will number eighteen, including band of twelve pieces and orchestra of eight pieces. The season will open at Martinsville, Ind., on Sept. 9.

J. P. Colton has accepted a position with the New York Life Insurance Company.

After eleven very successful performances at Honolulu, Janet Waldorf sailed thence on May 23 for Yokohama. Miss Waldorf was accompanied by her manager, James H. Love, Ada Dow Currier, Virginia Cranna, and Norval McGregor, the rest of her company having decided to remain in Hawaii and play a stock season there. Manager Love has sent to Australia for seven new people to join Miss Waldorf at Hong Kong. The company will begin an engagement at Manila on Aug. 15.

The legitimate and often necessary kind of advertising for an actor is that which makes known to the profession what he has done, what he is doing, or what he wants to do. It is a business proposition that enterprising people see the value of. Rates for cards in this paper will be sent on application to room 1, MIRROR.

Locke Richardson underwent a serious operation in Berlin last Wednesday for the removal of a tumor.

May F. Wood and Henry G. Weil, a New York broker, were married in Jersey City, on Jan. 22.

Mary Marble has received from Manila an autograph of Admiral Dewey and a cap-band from U. S. S. *Olympia*. Miss Marble will continue under Dunne and Ryley's management next season.

Selma Herman will not appear in *Report for Duty* next season, but will originate the leading role in a new play, to reopen the Fourteenth Street Theatre early in September.

Sheridan Teris has purchased the Repertoire, a three-act farce by Sidney Wilmer, and intends to produce it with the Sheridan Teris Comedy company. He has also under consideration Mr. Wilmer's play, *A Golden Calf*.

James E. McDuff, who has been playing the opposite role to Bobby Taylor in *McSorley's Twins*, will close his season on June 19, at Duluth, Minn.

If you do not understand about professional cards—what they are for and what they cost—write to room 1, MIRROR, for information.



LEE ARTHUR

there, I hope, he will prosper, as his many excellent qualities deserve. Texas is the most profitable of the South's theatrical territory, and it ought to yield handsomely when given undivided attention.

LEE ARTHUR, AUTHOR.

On the opening night of *We Uns of Tennessee* at the American Theatre, after the demonstrative audience had shouted "Author! Author!" for five minutes, a slender young man—unmistakably a Southerner—came before the curtain and bowed his thanks. The people in front cheered again. They had enjoyed the lines that the stranger had put in his play; they were attracted by his modest bearing and his frank smile, and they wanted to hear him speak. It was altogether a good example of American hospitality. It was New York's welcome to a promising newcomer.

Mr. Arthur came forward again, and, in the most natural way in the world, told a story about a negro and a vicious horse. The audience laughed over the well-told tale, and every man and woman present felt on the best of terms with the young Southerner. If he had told the story of his own career they would have laughed less, and would have applauded even more loudly. But such intimate matters cannot be touched upon in a speech delivered before so large an assemblage. They are mentioned only when two or three are gathered together over an after-the-play ramble. They are told in a half jesting fashion—with a laugh at by-gone disappointments and a smile over the reminiscence of hardships that are past. In this way Lee Arthur told his own story one night to a few men, who knew him well. The characteristic dialect of the playwright cannot well be reproduced, but the tale,

where I had lodged before my capital ran out, and there I found a note from Mr. Savage, of the American Theatre, in which he said that he had decided to put on the play. He asked me to call upon him to sign the contract at once. I am not sure what way I took to reach his office—whether I walked or ran—but I remember that the stairway to his door seemed almost mountain high. It took me, I am sure, a half hour to climb the steps, and when I entered the office my strength was nearly gone.

"The interview that followed is, of course, a matter that concerns only Mr. Savage and myself; but when it was over with I believe that I was the happiest man on Manhattan Island. The arrangements had been completed for the production of *We Uns*, and a cheque for royalties in advance was safely folded away in my erstwhile empty purse. I cannot quite express to you my appreciation of Mr. Savage's kindness to me, but perhaps you will understand my feeling toward him when I tell you that I shall give him the first call on everything I do."

The reporter asked Mr. Arthur's leave to print the story. The playwright hesitated a moment, and then said, "Yes—you may publish it, if you like, because there may be some other poor devil on a bench in Madison Square who will perhaps be encouraged a bit by the happy ending."

Mr. Arthur is probably through with such experiences forever. His first play, *Private John Allen*, was performed with success in Washington last week, and will be taken on the road next season by Charles E. Hanford and L. Stoddard Taylor. He will spend the Summer at his home in the South, finishing a romantic comedy, for which he has already received several offers, and in the Autumn he will return to New York.

CURRENT AMUSEMENTS.

Week Ending June 10

New York.
METROPOLIS (Third Ave. and 124th St.), Closed.
OLYMPIC (124th St. and 130th St.), Closed.
HARLEM OPERA HOUSE (124th St. and Seventh Ave.), Closed.
VAUDEVILLE.
COLUMBIA (124th St. and Lexington Ave.), Closed.
THE PALACE (5th St. bet. Lex. and Third Aves.), CON
TINCOUS VAUDEVILLE—1:30 to 11:30 P. M.
CARNEGIE HALL (Seventh Ave. and 57th St.), Closed.
THE NEW YORK (Broadway and 43rd St.), **THE MAN IN**
THE MOON—4 to 10 Times.
CRITERION (Broadway and 4th St.), Closed.
THE VICTORIA (Seventh Ave. and 42d St.), **A REIGN OF**
ERROR—9 to 10 Times.
AMERICAN (Eighth Ave. and 42d and 41st Sts.), Closed.
MURRAY HILL (Lexington Ave. and 41st St.), Closed.
BROADWAY (Broadway and 41st St.), Closed.
EMPIRE (Broadway and 40th St.), **HIS EXCELLENCY**
THE GOVERNOR—12 to 12:30 Times.
METROPOLITAN OPERA HOUSE (Broadway, 39th and
 40th Sts.), Closed.
THE CASINO (Broadway and 39th St.), **JEFFERSON DE**
ANGELIS in **THE JOLLY MUSKETEER**—1 to 7 Times.
KICKERBUCK (Broadway and 38th St.), Closed.
HERALD SQUARE (Broadway and 35th St.), Closed.
GARRICK (35th St. East of Sixth Ave.), **MRS. LESLIE CAR-**
TER IN ZAZA—15 to 15 Times.
KOSTER & BIAL'S (145-146 West 44th St.), **VAUDEVILLE.**
MANHATTAN (126-127 Broadway), Closed.
THIRD AVENUE (Third Ave. and 51st St.), Closed.
BIJOU (122 Broadway), Closed.
WALLACK'S (Broadway and 30th St.), Closed.
DALY'S (Broadway and 30th St.), **THE GREAT RUBY**—
 13 to 14 Times.
WEBER & FIELDS (Broadway and 29th St.), Closed.
SAM L. JACK'S (Broadway and 29th St.), Closed.
FIFTH AVENUE (Broadway and 29th St.), Closed.
THE GARDEN (Madison Ave. and 27th St.), Closed.
MADISON SQUARE GARDEN (Madison and Fourth
 Aves., 26th and 27th Sts.), Closed.
MINER'S (27-28 East Eighth Ave.), Closed.
MADISON SQUARE (24th St. and Broadway), Closed.
LYCEUM (Fourth Ave. bet. 23d and 24th Sts.), Closed.
EDEN MUSEE (23d St. bet. Sixth and Seventh Aves.), CON-
 TINUOUS VAUDEVILLE—12:00 M. to 11:00 P. M.
PROCTOR'S (23d St. bet. Sixth and Seventh Aves.), CON-
 TINUOUS VAUDEVILLE—12:00 M. to 11:00 P. M.
GRAND OPERA HOUSE (Eighth Ave. and 23d St.),
 Closed.
IRVING PLACE (Southwest cor. 18th St.), Closed.
FOURTEENTH ST. (14th St. bet. Sixth and Seventh Aves.),
 Closed.
KEITH'S (East 14th St. bet. Broadway and CONTIN-
 UOUS VAUDEVILLE—12:00 M. to 11:00 P. M.
ACADEMY (Irving Place and 14th St.), Closed.
TONY PASTOR'S (Lamont Building, 14th St.), CON-
 TINUOUS VAUDEVILLE—12:00 M. to 11:00 P. M.
DEWEY (126-127 East 14th St.), **BOX TON BURLESQUERS.**
SLAR (Broadway and 13th St.), **TOO MUCH JOHNSON.**
GERMANIA (145 East 8th St.), Closed.
LONDON (25-27 Bowery), **BURLESQUE.**
PEOPLE'S (100-101 Bowery), Closed.
MINER'S (100-101 Bowery), Closed.
THALIA (46-48 Bowery), **THE HEBREW DRAMA.**
WINDSOR (45-47 Bowery), Closed.

Brooklyn.

ACADEMY OF MUSIC (175 to 194 Montague St.), Closed.
PARK (388 Fulton St.), Closed.
MYDE & BRIMAN'S (380-382 Adams St.), Closed.
NOVELTY (Driggs Ave. and South 4th St.), Closed.
GRAND OPERA HOUSE (Elm Pl. bet. Fulton St.),
 Closed.
UNIQUE (106-108 Grand St.), Closed.
THE AMPHION (427-441 Bedford Ave.), Closed.
STAR (301-307 Jay St., bet. Fulton St.), **THE BROADWAY**
BURLESQUERS.
EMPIRE (10-12 South 6th St.), Closed.
COLUMBIA (Washington, Thirtieth and Adams Sts.), Closed.
GAYETY (Broadway and Middleton St.), Closed.
LYCEUM (Montrose Ave. and Leonard St.), Closed.
BIJOU (Smith and Livingston Sts.), Closed.
MONTAUK (58-60 Broadway), **CASINO.**
MUSIC HALL (Fulton St. and Alabama Ave.), Closed.

AT THE THEATRES.

Carnegie Lyceum—Ghosts.

Henrik Ibsen's psychological drama, *Ghosts*, was performed at Carnegie Lyceum on last Monday evening, May 29, by an especially organized company, under the stage direction of Herr Emmanuel Reicher, of the Deutsches Theatre, Berlin. William Archer's excellent translation was used.

In the auditorium were gathered nearly a thousand wise men and women, among whom were the most distinguished writers and artists of the city, and the remaining hundred or two seats were occupied by thoughtless persons who might better have stayed away. The unwelcome minority, in happy ignorance of the meaning of the play, applauded cheerfully at inopportune times, laughed at speeches that by their ghastly humor served but to increase the horror of the story, and at the end smiled at one another as they stepped blithely from the theatre. The wise ones watched the grim picture of life under certain conditions unfolded by the play. Some there were whose hearts and minds could not endure the hammer blows of the Norwegian dramatist's pessimism, and they moved noiselessly from the playhouse before the curtain fell. Those who stayed until the last—except the thoughtless ones—came away with the knell of a doom far more terrible than death clanging in their ears.

Although the drama is known to New York theatregoers by Courtenay Thorpe's presentation of it here several seasons ago, it is necessary, in order that the players of last Monday night may be accorded a just measure of praise, to call to mind again the theme of the masterly work.

As a play *Ghosts* will never become popular. It supplies to the onlooker not a single pleasurable emotion, nor is there to be found in it even the sweet melancholy—so wonderfully expressed in Goethe's *Werther*—that appeals to many serious minds. It will probably stand as the most forceful example of analytical fiction that has been produced by the present literary period. The most powerful of the iconoclastic German plays of the time do not compare with it in horror. In Hauptmann's *Fuhrmann* Henshel, for example, the ideals of the truckman are crushed by a pressure, steady and relentless, of human circumstances, while in *Ghosts* the ideal that all men have of mankind withers away as a leper gradually loses the semblance of a human being.

Ibsen has taken for his text the most hopeless words to be found in the Bible, "I will visit the sins of the fathers upon the children to the third and fourth generation." Not as a theologian, however, does he work out his theme, but as a physician. The drama is a lecture on heredity, delivered in the cold, almost brutal fashion that a professor employs in addressing a body of students. Religion, it is true, is brought in, but it darkens rather than lightens the picture.

The story simply presents the breaking down, by inherited pangs of Oswald Alving's mentality. The spectre of his father's iniquities seems, to the mother's eyes, to be ever hovering above her son. Her absolute devotion to him prompts her to gratify every whim that the disease plants in his brain. At the last Oswald sinks into absolute idiocy. There is no fine frenzy of madness, no glamour of insane passion. The man becomes more revolting than the lowest brute, and the falling curtain hides a picture of perfect hopelessness.

The average auditor is at first inclined to argue that the play is false; or that, at least, it presents the case of but a single individual. But, as if in direct answer to these thoughts, the dramatist seems to bring his charges against humanity at large. The individual listener comes to feel himself the representative of a degenerate race—the one culprit being condemned for the vices of all mankind. It is the idea suggested by Israel Zangwill when one of his characters in *The Master* exclaims, "Oh, the pain of the world!"—feeling at the moment that her own heart was being borne down beneath the load of all humanity's sorrow. And this charging of the world's guilt to the individual evidences Ibsen's almost superhuman mental power.

No less than as a philosopher and thinker is the Norwegian great as a dramatist. *Ghosts* is constructed with the scientific accuracy that a master engineer employs in building a suspension bridge. Every strand in the network of dialogue has its duty to perform in supporting the main theme. Every character, too, is as truly a part of the whole, and as necessary a part as is each pier in the engineer's structure. Ibsen makes no effort to beautify his edifice. No

ornamentation of speech covers its hideousness. It is beautiful only in its architectural simplicity; and to the analytical mind it presents itself as a monument of absolute truth.

To say simply that this marvelous drama was worthily presented on Monday night would seem to be sufficient praise to bestow upon the five players who appeared. But there is more to be said than that.

The intensely exacting role of Mrs. Alving, the mother, was played by Mary Shaw. That the part, in her hands, would be satisfactorily presented was a foregone conclusion to those who have witnessed Miss Shaw's previous performances, but it is doubtful if even her sincerest admirers expected so commanding an impersonation as that exhibited by the actress on Monday night. Her perfect repose in the opening scenes, her tender mother-love, betrayed in every look and movement, her evident understanding of the most delicate shades of emotion, proved that Miss Shaw is not only an accomplished actress, but a deep-searching student as well. The tones of her voice were so artistically modulated that even the secret thoughts of Mrs. Alving were made clear. This subtle doubleness of characterization made Ibsen's heroine a real woman. Without it Mrs. Alving might at times have appeared contradictory, but Miss Shaw made her words and actions harmonious by producing what may be called a mental overtone.

John Blair's Oswald Alving showed an equally keen perception of Ibsen's meanings. The disease that was his birth-curse grew slowly upon him, manifesting itself by degrees in his facial expression, his bearing, his manner, his voice, even in the slightest movements of his eyes. A more carefully worked out impersonation would be difficult to imagine—a more terribly realistic picture of brutal insanity would be impossible to conceive.

As Pastor Manders, William Beach displayed less depth of thought than Miss Shaw and Mr. Blair brought to their work, although in every respect his acting was artistic and convincing. His elocution, bearing and manner were true to the character he assumed, and his expression, even in his nervously moving hands, proved that he had carefully studied the theatric possibilities of the role.

Franz Reicher made a deep and not soon to be forgotten impression by his portrayal of Engstrand. He made the hideous carpenter so real in his hypocrisy that the onlooker could scarce applaud the artist behind the masque. There can be no doubt that Mr. Reicher has been well schooled in the intense realism of the modern German stage, and beside the outward perfection of his work there appeared constant evidences of his intelligent perception of the character as a man.

Regina, a rather light though complex character, was admirably played by Edith Kenward. Particularly praiseworthy was her acting in the scene with the pastor in the first act, and her temperate scene of Oswald just before her final exit. Miss Kenward was guilty of a slight exaggeration or misconception in two or three speeches, but her performance was so thoroughly satisfactory on the whole that the trivial faults were more than atoned for.

Of Herr Emmanuel Reicher's stage management it need only be said that it was so perfect that the drama moved with lifelike simplicity, and that the production was in every way worthy of the play.

Star—The Musketeers.

At the Star Theatre last week Paul Gilmore and his company presented Paul Kester's version of *The Musketeers*, which was used a few weeks ago by the Professional Woman's League, but which had on this occasion its first regular production downtown. Several hundred people were turned away on the opening night, and the business continued big all the week in spite of the tropical weather.

Mr. Kester's arrangement of the Dumas play is in many ways superior to the other versions seen here. It is more compact, more consecutive, more easily understood. The interest is maintained at a high pitch throughout, and there are many new changes rung on the old theme. Mr. Kester suffers Miladi to escape with her life, which is pleasanter than Henry Hamilton's disposition of her, while he makes her much more rational and less pyrotechnic than Sydney Grundy pictured her. Mr. Grundy's Miladi was a young person of such exuberant villainy that her very dreadful motives were always absolutely transparent and reflected seriously upon the discernment of those whom she deceived. Mr. Kester's Miladi is much more consistently reprehensible, and he has contrived that she may command a large share of sympathy, without building up the part or giving it any undue prominence. The other characters are handled with admirable skill and commendable faithfulness to the original.

As D'Artagnan Mr. Gilmore offered the best work he has shown yet in this city—an able, true, spontaneous, sincere effort, comparing favorably with either of the D'Artagnans seen earlier in the season in other versions of the play. Mr. Gilmore, like Mr. Kester, exhibited far more reverence for the ideas of Dumas than did some others in the same field. He was agile, handsome, artistic, earnest, and he managed the humorous episodes without recourse to abject low comedy.

A captivating performance was the Constance of Mary Mackenzie, a most graceful, winsome, comely and brilliant little artist, whose scenes with the star were among the prettiest bits of ingenious work imaginable. Florence Kahn was excellent as Miladi; Ione Matthews made a regal and admirably dramatic Queen; Brinsley Shaw, J. A. Nunn, and F. H. Livingston were admirable as the redoubtable musketeers; Macey Harlam talked and made up rather like C. H. Sothern and was a very good King indeed, but for raising his voice too high at times; W. V. Ramona was an acceptable Richelieu, while Stanley Jessup, A. H. Whitelock and H. Rees Davies were well placed as Rochefort, Buckingham, and De Treville. The lesser roles were cast with care, and the play was mounted capitally.

When Mr. Gilmore can give such a fine production at popular prices, it behooves the higher priced Musketeers to look to their laurels.

TOO MUCH JOHNSON.

Considering the calorific temperature, Too Much Johnson opened well at the Star Theatre last evening. William Gillette's play, that still ranks as one of the most laughable comedies ever seen here, was interpreted capitally. Wright Huntington gave a breezy performance of Augustus Billings, and evenly good work was done by the rest of the cast, that was made up thus: Mrs. Augustus Billings, Fanchon Campbell; Mrs. Upton Batterson, Marie Haynes; Leonora Faddish, Florida Kingsley; Francis Faddish, Edgar N. Halstead; Harry Mackintosh, Harry Webster; Joseph Johnson, Joseph Brennan; Frederick Joseph Madden; Leon Dathia, David M. Murray; Looton, W. T. Hall (not "Biff"); Lou Payn, and Master Cahill. Miss Haynes was summoned suddenly to play Mrs. Upton Batterson, owing to the unexpected death of Miss Creece, chronicled in another column, and acquitted herself admirably in the emergency.

Casino—The Jolly Musketeer.

Jefferson De Angella returned to town last night, presenting at the Casino The Jolly Musketeer, in which merry comedy opera he scored such a prodigious hit at the Broadway along in the earlier part of the season past. A large audience was on hand to greet the comedian upon his return to the stage of the Casino, whereon he had departed so many times before for the diversion of his legion of admirers.

The Jolly Musketeer was as jolly as when we saw it last, and, in fact, some of it was vastly bettered. Mr. De Angella was never fitted more happily than in the title-role, and his enthusiastic work, in spite of last evening's tropical temperature, was hailed with unbounded delight and repeated recalls. Then, too, there were Van Rensselaer, Wheeler, Harry McDonough, Joseph Smiley, and Edith Hendee, all in their original roles and all winning the same approval that met their happy efforts at the Broadway in November.

Pretty Hilda Clark was the chief newcomer

to the cast, appearing for the first time as Yvette, the role originally acted by Maud Hollins. Miss Clark sang, of course, in delightful fashion and in the best of good taste. She has a way of inducing in vocal pyrotechnics without presenting the self-conscious, long-suffering look commonly affected by other singers in like circumstances, and for this much gratitude is due her. Besides she makes a vision of exceeding loveliness. Marie George and Marguerite Warren made hits in their new found roles, and John Dudley was another welcome new member. The opera was mounted as prettily as before and the stage was managed capitally.

At Other Playhouses.

NEW YORK.—The Man in the Moon continues in gorgeous and dazzling glory.

GARRICK.—Souvenirs were forthcoming in honor of the one hundred and fiftieth performance of *Zaza* last evening.

DALY'S.—The Great Ruby still defies the warm weather.

EMPIRE.—His Excellency the Governor remains.

VICTORIA.—A Reign of Error is retained as the bill.

COMPANIES CLOSING.

Pitman Comedy company, at Ashtabula, O., May 27.

Bon Ton Burlesquers, at Brooklyn, June 17.

Don C. Hall company May 29. A Summer tour of the North and West will follow.

The Sanford Dodge company, at Norfolk, Neb., on May 30, after a season of forty weeks. Three weeks yet to be played were canceled because of the illness of members and the company proceeded to Minneapolis before disbanding.

Devil's Auction, on June 3.

The Pay Train, on June 17.

Willie Collier, at Fall River, Mass., May 29.

The Lillian Tucker company, after a season of forty weeks, at Grafton, W. Va., May 31.

Bobby Gaylor, at Duluth, June 10. Mr. Gaylor's next season will open on Sept. 25.

MUSICAL NOTES.

The Women's Philharmonic Society gave an excellent concert at Carnegie Hall on May 27, the soloists being Madame Lankow, Miss Stern, Louise Culp Kiehl, Jeanne Franko, Miss Hoffacker, S. P. Veron, Andrew Schneider, L. V. Saar, and Robert McKeon.

Manager Charles L. Young has engaged Boston's prominent soprano, Caroline Gardner Clarke. He has also under contract Madame Rosa Linde, Thel Burnham, the Morgan String Quartette, including Geraldine Morgan and Paul Morgan, Signor Alberti, Elizabeth Northrop, Marguerite Hall, Mile. Noldi, and Natalie Dunn. Aside from these he will soon announce a number of prominent artists from abroad.

REFLECTIONS.

Neva Harrison, who had completed arrangements to sail for Europe on Saturday, May 27, has been compelled to cancel her passage and will remain in New York owing to personal affairs that require her presence here during the Summer.

A divorce separating Frances H. Arnold (Frances Harrison) and Charles W. Arnold was granted on May 18 in Boston.

Eugene Schutz, business-manager for Chauncey Olcott, and May E. George were married on May 29, at Hartford, Conn.

J. Hooker Wright and May Stoddard were married on May 18, at Chicago.

James A. Reagan has succeeded Heslin and Mack in the management of the New Columbia Opera House, North Adams, Mass.

George Conquest and Herbert Leonard, after visiting T. Henry French here, returned to London for the Derby last week. While here they placed with Mr. French, for possible American production, Mr. Leonard's successful English melodramas, *Serving the Queen* and *The Girl of My Heart*, that have no less than \$50,000 worth of printing.

Alberta Gallatin has been offered the leading roles with the Meffert Stock company, Louisville, for next season, but has declined the engagement because of her ambition to originate new parts in New York. She will therefore remain at her home here to await opportunity.

Ernest Lamson has returned to town after a brief visit to his home, Prairieview, Ill.

My Cousin closed on May 27, after one sad week at Wallack's.

Joseph Brooks filed a petition in bankruptcy, at Trenton, N. J., on May 29, with liabilities of \$34,989.21, and assets of \$250 in clothing and an interest in a comic opera.

Warren G. Richards returned yesterday from Cleveland, whither he was summoned recently by the fatal illness of his mother.

Manager Mart W. Hanley has received a letter from Robert Mantell, in Chicago, saying that he has arranged for scenery for *The Dagger* and the *Cross* next season, and that he will soon return East to discuss plans for the new production.

Mr. and Mrs. Joseph Hart have taken passage for England on the steamship *Lahn*, sailing June 13.

Richard Bennett, who has been playing Captain Rivers in His Excellency the Governor, at the Empire, took Robert Edeson's place in the cast last evening as Captain Carew, Mr. Edeson leaving to play the lead in the forthcoming Chicago production of *Arizona*.

In the case of Fred Bock and Jessaline Rodgers against John D. Hopkins and the Lyceum Theatre company, of Memphis, Tenn., the Supreme Court, on an appeal by the defendants from a judgment against them, has affirmed the holding of the lower court in plaintiff's favor.

The attention of repertoire managers is called to the announcement of Alice Kauser, whose play bureau controls the best repertoire plays, including many of the most successful productions of recent seasons. Some of these plays have already been leased for certain territory, therefore managers will do well to apply at once.

Last week J. H. Gilmore replaced Guy Standing in the cast of His Excellency the Governor at the Empire Theatre. Mr. Gilmore had but four rehearsals of the role, which he acted admirably, nevertheless.

C. F. Hamilton, manager of the Walker Opera House, Champaign, Ill., arrived in the city yesterday. He is stopping at the Hotel Rivers.



One of the first engagements made for the production of *Ben-Hur* was that of Paul Gerson for the part of Drusus. Last season, as leading man for Lewis Morrison, Mr. Gerson won unstinted praise from critics in every section of the country for his fine work. The above picture represents him in one of his principal characters. He was associated with Otis Skinner for three years, and one season with William Morris. A splendid voice, fine physique and classic features, added to the seriousness of purpose that characterizes all his work, have gained for him merited recognition. Although British by birth, he now claims this country as his home, and he has been professionally engaged here for the past five years. This will be his first metropolitan appearance, and he hopes by hard, meritorious work, to win the favor of the local critics, whom he believes are the hardest to please, yet at the same time the quickest to recognize real ability.

Samuel L. Luck sailed for England on the *City of Rome* last Saturday. He was escorted to the steamer by two tally-ho coachloads of his friends, who shouted their good wishes to him until the ship passed out of hearing distance.

Homer Lind joined the Castle Square Opera company at the Studebaker, Chicago, last week, and made his first appearance there as the Chevalier in *Erminie*.

Carl and Theodore Rosenfeld have leased the Olympic Theatre, London, and will open it early in September with *The Lilliputians*.

Mrs. Tony Denier is seriously ill in Chicago, her ailment being rheumatism in its most aggravated form. She will be remembered by theatregoers and players as Mlle. Auriol, the premiere danseuse, who appeared first in America in the company of Max Strakosch.

Frederick Paulding was discharged in bankruptcy at Milwaukee, May 30.

Edward P. Sullivan, late of James A. Herne's company, now at Peak's Island, Me., for his Summer vacation, was specially engaged by The Kennedy Players for this week, at Portland.

A cablegram was received by Richard Dorney, of Daly's Theatre, last week, stating that Augustin Daly has quite recovered, in London, from his recent indisposition. During the passage over Mr. Daly was threatened with pneumonia, but he was completely restored to health by his physicians within a week of his arrival in England.

Harry Corson Clarke suffered such a severe shock last week at the misstatement of the name of his new play that he has gone to Monmouth Beach for a few days to recuperate. The real title of the soon-to-be-sprung comedy is *What Did Tomkins Do*, instead of *What Will Tomkins Do*. It will be easily seen, therefore, that the farce is not prophetic but, in a way, historical. What Tomkins actually did do is still a mystery, hidden safely in Mr. Clarke's inside pocket.

Sadie Connolly, when leaving Salt Lake City, on May 27, had the honor to shake hands with Rear Admiral Schley.

Fred Zweifel and Alma Kramer were married in this city on May 31.

Max Freeman resigned from the cast of *Erminie* on Saturday to assume the general stage management of Casino productions.

Aiden Benedict filed a petition in bankruptcy last week, with liabilities of \$8,100 and no assets.

Charlotte Deane passed through New York last week on her way to Denver to join the Manhattan Beach Stock company. She closed her engagement at the Théâtre Française, May 27.

Theodore M. Brown left New York on Saturday for Denver, Colo., where he will spend the Summer at his home.

Although the fact appears to have escaped the attention of the local paraphraser, Corona Riccardo has been acting the part of the Countess Mirtza Charkoff in *The Great Ruby* for several weeks, and acting it with more skill and power than her predecessors. In the opinion of many of the patrons of Daly's Theatre, Miss Riccardo is blessed with youth, beauty, and great talent, and her accession to Mr. Daly's company unquestionably enhances that organization. If her present strong and picturesque performance can be taken as an indication of her dramatic resources she seems destined to reach an enviable rank on the metropolitan stage.

Henry Dazian has gone to Paris from London, after which he will spend a few days at Carlsbad.

In the June number of the *Home Magazine* appears the first of a series of stories of circus life by Charles H. Day, with illustrations by R. A. Graef.

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CHANNEZ OLNEY.



The face of Channez Olney, pictured above, has during the past three or four years become familiar to thousands of theatregoers. Miss Olney made her first public appearance at a benefit performance of *Caprice*, given by Mrs. Fiske in this city several seasons ago, and immediately afterward she became a member of Sidney Booth's Stock company. One summer with this organization gave her sufficient standing to secure her an engagement as leading comedienne with Emily Bancker, in whose company she appeared in all parts of the country. Upon many occasions she played Miss Bancker's roles with much success.

In the autumn of 1897 Miss Olney became the leading ingenue of the Salisbury Stock company, appearing during the season in Syracuse, Buffalo, and Rochester, and during the season just closed she has held a like position in the Schubert Stock company, at Syracuse. The natural individuality and distinction of Miss Olney's acting have made her a favorite with audiences, and her versatility has been one of her strongest aids in bringing her forward among people in the profession. Some of the parts in which she has been especially successful are Meg, in *Lady Bountiful*; Lavender, in *Sweet Lavender*; Louise, in *The Two Orphans*; Suzanne Green, in *Butterflies*; Nell Ruthven, in *A Gilded Fool*, and Susan, in *A Night Off*.

MRS. FISKE AND BECKY SHARP.

Mrs. Fiske has gone to the Adirondacks, where she will rest for two months and study her new play, *Becky Sharp*, made by Langdon Mitchell from Thackeray's "Vanity Fair." It will be produced at the Fifth Avenue Theatre, New York, in September, and will involve unusually detailed preparation. It will employ a very large company, there being more than thirty speaking parts, and in costumes and scenery it will be one of the most picturesque productions of recent times. The dressing of the play will faithfully follow the modes of its interesting period, and Percy Anderson, the noted London artist, is engaged in making the costume designs. In the scene of the ball at Brussels on the eve of the battle of Waterloo, the characters and figurants together will number more persons, perhaps, than have been seen on the stage in a play of this class, and in the quaint dress of the time—of which nearly a hundred types will be shown—will form an unusually striking picture. Maurice Barrymore has been engaged to play the part of the heavy dragoon, Rawdon Crawley, and in the other engagements a like fitness of personality is being carefully observed.

ACTORS' FUND ELECTIONS.

The eighteenth annual meeting of the Actors' Fund takes place at the Madison Square Theatre, at 11 o'clock this (Tuesday) morning. The trustees will hold a meeting at 10.30. The Nominating Committee of the Fund Association has made the following selections, and they will be voted on at the meeting to-day:

Officers for one year: President, Louis Aldrich; First Vice-President, John Drew; Second Vice-President, Antonio Pastor; Treasurer, Andrew A. McCormick; Secretary, Edwin Knowles.

Trustees for two years: A. M. Palmer, William E. Sinn, Augustus Pitou, Charles H. Hoyt, Roland Reed, Augustin Daly, Milton Nobles, and Harry Harwood. Eight trustees of the present board hold over for another year.

THE ST. CHARLES THEATRE BURNED.

The St. Charles Theatre, New Orleans, La., was burned on Sunday night, being almost totally destroyed. The fire was discovered about half-past eleven in the evening, and spread so rapidly that its progress could not be checked. The loss is said to be nearly \$50,000. The theatre, owned by the children of Dr. G. K. Pratt, having been bequeathed to them by Mrs. David Bidwell, was leased by Colonel J. D. Hopkins, and had been managed during the season past by "Parson" Davies.

WILBUR BUYS TOLEDO THEATRE.

A. L. Wilbur purchased the People's Theatre, Toledo, at sheriff's sale, last week. The price was \$50,000. The house had been in litigation, and during the past season was conducted by a receiver. Although Burt's Theatre, Toledo, is already in E. D. Stair's circuit, it is reported that the People's will also be added to that growing and prosperous line of theatres.

A FINE NEW THEATRE.

The foundation walls are up, and the roof is being put on a fine new theatre at Allentown, Pa., to be finished Sept. 4. It will be complete in every particular and in all its appointments truly modern. The cost is estimated at \$400,000. McElfatrick and Sons are the architects. The theatre will be under the local management of N. E. Worman, with John D. Mishler, and it will be booked with the very best attractions only.

THE STOCK COMPANIES.

The season at the Girard Avenue Theatre, Philadelphia, closed May 27. The management report that it has been the most profitable in the history of the theatre. At the fall of the final curtain the principals were assembled on the stage for a farewell. As the curtain arose there was a burst of applause, and flowers and other gifts for all the company from their many friends. Manager Durban thanked the audience for their loyal support, and Manager Sheeler spoke in the same vein. The various members were then called upon and responded with many pleasant and grateful remarks. Valerie Bergere received an ovation, and so did Walter Edwards, who in a few brief remarks told how happy he felt. George Barber followed and was received royally. Edwin T. Emery told how he regretted that he would not be with the company next season. Edwin Middleton made an amusing address. Speeches also were made by Gilbert Ely, Wilson Hummel, and Alice Penoyer. Hundreds were turned away before the performance. The street was crowded with people anxious to shake the hand of their favorite player. The next season will open about Sept. 1.

The James O. Barrows Stock company leaves to-day (Tuesday) for Peak's Island, where rehearsals will begin immediately. Maude Winter and Helen Tracy will join the company when Zaza, in which they are now appearing, ends its season.

At the Théâtre Français, Montreal, last week, T. E. Robertson's *Ours* was revived for the first time in many years in the Canadian metropolis. The best work of the piece was done by Benjamin Horning as Hugh Chaillot and Esther Moore as Blanche Hayes. Nellie Callahan and Harry W. Rich also deserve special praise. Others in the cast were Walton Townsend, Thomas J. McGrane, Morris McHugh, L. C. O'Brien, Drew A. Morton, and Dora Norman. The Français closes its season this week with Dr. Jekyll and Mr. Hyde. Manager Phillips has every reason to feel proud of the company's continued success. This has been the best season since Mr. Phillips assumed the management of the house.

Managers Shea and Wilton have engaged for their stock company at the Park Theatre, Worcester, Mass., Kendall Weston, George W. Barber, Gilbert Ely, A. G. Kranz, Harry Mack, Alf G. Herington, Collin Campbell, Herbert O'Connor, Charles Sike, Marie Canere, Lola Morrisse, Alma Alkin, and Mary Drummond Hay. Season opened yesterday with *Held by the Enemy*.

Miriam Nesbitt joined Frederick Bond's Stock company at Leland Opera House, Albany, N. Y., yesterday, opening in the double bill, *Jerry Burke*, *Moonshiner*, and *The Three Hatters*.

Aida Lawrence has signed for the Summer season as leading woman of the Hoefler Stock company.

The Williams and Weinberg Summer Stock company, that opened at Uhrig's Cave, St. Louis, May 21, presenting *The Galley Slave* and followed it last week of May with *Lost 24 Hours*, has had a large measure of success. The patrons of the Imperial Theatre, at which Messrs. Williams and Weinberg and several other members of the company played last season, seem to have migrated in a body to the "Cave," and large audiences attend each performance. Why *Brown Felt Blue* is the current bill. The roster of the company follows: Malcolm Williams, Gus Weinberg, Frederick Bock, Lawrence Ewart, John Ravold, H. B. Koch, Charles Most, Lee Springer, Jessamine Rodgers, Kate Fletcher, Louise Closser, Elsie Esmond, Gretchen Bickel, "Willy" Gerard, H. B. Koch, stage-manager; Thomas H. Sims, musical director; J. A. Dwyer, scenic artist; Le Lande, advertising agent; Lily Blande, press agent.

A testimonial benefit was tendered Jay Hunt, general stage-manager for Lothrop's dramatic stock companies, at the Bowdoin Square Theatre, Boston, yesterday (Monday) afternoon and evening. Mr. Hunt appearing as Bill Sikes in *Oliver Twist*. The next regular season of the Bowdoin Square will open Aug. 28 with *A Grip of Steel* as the initial bill.

DEATH OF LIZZIE CREESE.

Lizzie Creese, in private life Mrs. John T. Burke, died yesterday at her home, 167 West Thirty-fourth street, of paralysis, with which she was stricken on Sunday evening.

Miss Creese had been on the stage for thirty-five years and had appeared in many prominent companies. Her maiden name was Elizabeth Perry. She was born in Dublin, Ireland, and came to this country when a child. Her professional debut was made with Mrs. John Drew's company at the Walnut Street Theatre, Philadelphia. She continued in Mrs. Drew's company for twelve years. In 1879 she supported John McCullough, appearing with him in this city as *Virginia* in *Coriolanus* at the Grand Opera House in December of that year. For several seasons following she was with John T. Raymond in his various productions. Subsequently Miss Creese was a member of Mary Anderson's company. In April, 1890, she appeared in *The Stepping Stone* at the Park Theatre, in this city. In December, 1891 she supported Annie Ward Tiffany in *The Stepladder* at the Windward Theatre. In 1897-98 she was in Lillian Lewis' company, playing *Blanca Cassanova* in *For Liberty and Love*. During the past season she was with Henry Lee in *Cyrano de Bergerac*. Her last engagement was with Too Much Johnson, in which she was to have appeared at the Star Theatre this week.

Miss Creese was known as a thoroughly reliable actress and was extremely popular in the profession. She was married in 1864 to Thomas E. Creese, a Philadelphia business man, who subsequently entered the profession. Her second husband was Edward N. Blue, to whom she was married in 1881. Her third marriage, to Mr. Burke, occurred a few years ago. Miss Creese's daughter, Victory Bateman professionally, is a well-known leading woman, having been connected with many stock companies. She was seen recently in *We Uns of Tennessee* at the American Theatre.

The arrangements for the funeral had not been settled yesterday.

OBITUARY.

James K. Keane died at his home, Providence, R. I., on May 31, of consumption. Mr. Keane was born in Philadelphia in 1852, and made his first public appearance at the Walnut Street Theatre, in that city, with Lotta in the stock company with which the theatre opened. He traveled with *Around the World in Eighty Days* when the play was first put on, and was with many companies, including Hazel Kirke and George Rignold's *King Henry VIII*. He played in support of Roland Reed, Edwin Booth, Barry Sullivan, Edmund Collier, Joseph Jefferson, C. W. Coudock, J. L. Toole, J. S. Clarke, John T. Raymond, Mr. and Mrs. William J. Florence, Fanny Davenport, Clara Morris, Charlotte Cushman, Janussek, Modjeska, Adelaide Neilson, and others. About nine years ago he was engaged by Dr. George E. Lothrop, who produced new plays on the Lothrop circuit, which embraced theatres in Boston, Providence, Worcester, and Pawtucket. On June 1, 1883, he married Alice C. Roberts, while both were traveling with Mattie Vickers and Charles Rogers in *Paste and Diamonds*. In 1897-98 Mr. Keane was stage-manager under Mr. Goodnow at the Grand Opera House, Boston. For the season just passed Mr. and Mrs. Keane had signed with the Hopkins Stock company, New Orleans, but on account of Mr. Keane's failing health were obliged to give it up. Mr. Keane was manager of Allen's Star Theatre, Providence, from September to December, 1898, when he broke down completely. Mr. Keane was a

man of charming personality, sincere and faithful in all his dealings. He leaves a widow and child, a boy of five years.

Johann Strauss, "the Waltz King," died on June 3, in Vienna, Austria, of inflammation of the lungs. Born in Vienna on Feb. 12, 1825, he was the son of Johann Strauss, one of the fathers of the present order of Viennese dance music. In 1849 the elder Johann died and the younger took charge of the famous Strauss Orchestra, now directed by his brother Eduard. All over Europe Johann Strauss led his orchestra and in 1872 brought it to America for a triumphal tour. His waltzes are world renowned and need no mention to be remembered. His operas, composed between 1871 and 1886, were *Queen Indigo*, *Die Fledermaus*, *Cagliostro*, *Prince Methusalem*, *The Tzigane*, *The Queen's Lace Handkerchief*, *The Merry War*, *A Night in Venice*, and *The Gypsy Baron*. Later he produced, with small success, *Simplicius* and *Ritter Pasman*.

Franz Herin Jehin Prume, the violinist, died on May 29, of heart disease, in Montreal, Canada. Born in 1839 at Spa, Belgium, he was a son of Jules Jehin, the famous painter, and Petronille de Prume, sister of the renowned violinist, Francois Prume. Franz Prume developed as a child extraordinary talent for the violin, winning many prizes at schools and, when sixteen years of age, he appeared as a virtuoso, touring Germany, Austria, Poland, and Belgium. After a term in Brussels as court violinist, he went to Mexico, playing at the court of Maximilian and afterward serving in the Mexican army, receiving the Imperial Order of Mexico in 1864. A tour of the United States and Cuba followed, and in 1865 he made his residence in Montreal, where he married Rosita del Vecchio, and where he had remained until his death.

Charles D. Kaier, proprietor and associate manager of the Grand Opera House, Mahanoy City, Pa., died at his home at Philadelphia May 31, after a long illness. Mr. Kaier had amassed a large fortune and was one of the most progressive and successful business men in Eastern Pennsylvania. His kindness and liberality to the theatrical profession will be remembered by many who were his guests. His age was sixty-one years. Interment took place in the Mahanoy City Cemetery.

Joseph F. Healey, of late years a vaudeville actor, died at the J. Hood Wright Hospital, New York city, on June 3, of nervous paralysis. Mr. Healey was at one time a member of Daly's company and afterward played with Edward Harrigan and Dan McCarthy. The funeral services took place on Monday at St. Leo's Church and the remains were buried by the Actors' Fund in Calvary Cemetery.

Mrs. M. A. Smylie, mother of Mrs. Isabel Waldron, and grandmother of Georgia and Charles D. Waldron, died in this city on May 28, of cancer. As a dressmaker she was known to several generations of players, and had been patronized by many of our most prominent actresses prior to her retirement a few years ago. The remains were taken to Waterford, N. Y., for interment.

S. W. Jennison, violinist, formerly a member of the Mendelssohn Quintette Club, died suddenly at the home of his father near Pomona, Cal., May 25. Mr. Jennison was a pupil of Franz Kneisel and Julius Eichberg, and a brother of Paul Jennison, the "cellist."

Fred Jerome died on May 26, at the home of his mother, Mrs. C. W. Dart, at Enfield, Conn. His last engagement was with *The War of Wealth*. He was a brother of Elsie Jerome, of Corse Payton's company.

Theodore Geigel, a variety performer, died at Bellevue Hospital, in this city, on Saturday, June 3, and was buried by the Actors' Fund.

The father of W. R. Seeley died on May 28, at Sayville, N. Y., aged eighty-five years.

W. H. WEST'S BIG MINSTREL JUBILEE.

William H. West's Big Minstrel Jubilee closed a most successful season on Saturday, May 27, after a two weeks' engagement at McVicker's Theatre, Chicago, where the attraction played to crowded houses nightly. Judging from the glowing newspaper criticisms Mr. West and his company received throughout the season, it is safe to say that he has established an enviable reputation for his show. From the Atlantic to the Pacific he has been pronounced "the progressive minstrel of the age." His vocal department, comprising Richard J. José, Clement Stewart, Ed Gorman, Charles Kent, Joseph Garland, and H. W. Frillman, has been justly pronounced the greatest sextette ever heard in minstrelsy. All the principals of this department have been retained for next season, with the addition of the well-known English tenor, H. W. Hark, and the sonorous basso, J. P. Rodgers. The company next season will be even stronger in every branch than in the past. Carroll Johnson has been retained. The addition to the comedy department will be announced later, as will also the specialty acts. The construction of Mr. West's company will be on an entirely different scale, and new scenery, new acts and new costumes will be prominent in the next production.

WAGENHALS AND KEMPER'S TRIUMVIRATE.

The second season of Wagenhals and Kemper's triumvirate of stars will open at Pittsburgh in September, the combination embracing Louis James, Kathryn Kidder, and Charles Hanford. The engagement of Mr. Hanford for the third star in the big combination readily commends itself, and it is generally conceded in theatrical circles that Wagenhals and Kemper have chosen wisely in selecting him for the important position. He has been for years justly regarded as one of this country's ablest exponents of the classic drama. His engagement as associate star with Mr. James and Miss Kidder will afford him the opportunity he has long desired, and in the extended repertoire which Wagenhals and Kemper have selected a number of excellent parts will fall to the lot of Mr. Hanford. Elaborate scenic revivals will be made of *The Rivals*, *The Merchant of Venice*, *Madame Sans Gene*, *Winter's Tale*, and *Henry V.* The School for Scandal, which proved such a successful feature of last season's repertoire, will be retained. The supporting company will be made a distinct feature, both in histrionic and numerical strength.

FREE DRAMATIC SCHOLARSHIPS.

The Stanhope-Wheatcroft Dramatic School offers for the coming year two free scholarships according to its usual custom. These favors are designed for young persons who wish to undertake a course of dramatic training but have not the means to do so. All applicants for scholarships are required to pass a preliminary examination, and upon the merit displayed the awards depend. Mrs. Wheatcroft and her assistant instructors consider carefully the talent shown by each competitor and their judgment determines the awards. The fact that the scholarship students have almost invariably been sought by experienced managers is a compliment to the judgment of Mrs. Wheatcroft and her assistants. One of the winning last year was offered the position of leading lady by a prominent manager immediately upon finishing her course of training. Mabel Wright, who won a scholarship this year, has just been engaged for Chauncey Olcott's company next season. The school year for 1899-1900 will open on Oct. 16. In the meantime Mrs. Wheatcroft is conducting a Summer term and giving also private instruction to special pupils.

OWEN DAVIS' NEW PLAY.

Owen Davis is in town engaging a company for his new play, *Over the Fence*, which Gus Hill will put out next season. The two leading parts will probably be entrusted to two artists, a soprano and a baritone, from George Edwards' London forces, and the rest of the company will

be made up from the best talent obtainable here, including a big dancing chorus. The play is provided with a plot, but this will not prevent the introduction of many first-class specialties. The paper is being prepared by the Seer and the Russell-Morgan Prints, and the scenery, which will make a carload on the road, is being built by Hagen and Macdonald. The tour will carry the company to the Pacific coast and back, and the season will begin as soon as Mr. Davis's other play, *Through the Breakers*, has started out, which will be in September. Although *Through the Breakers* is booked for thirty-five weeks on the road Mr. Hill hopes to arrange to bring it into New York during the season.

GUS HILL'S ENTERPRISES.

Gus Hill, who is in the Far West with his McFadden's Row of Flats, reports excellent business all along the line. This farce has packed houses everywhere, and Mr. Hill points to the record with pride. Mr. Hill will return to New York about June 15, establishing himself at his new offices at 1358 Broadway. With the exception of an occasional short trip out of town, Mr. Hill will spend the Summer in the city, looking after his business interests, which have increased greatly the past two seasons. His list of attractions next season will be larger than ever, some of the new ones being *Over the Fence*, *Abner White from Belfast*, and a big Humpty Dumpty production. He will also continue McFadden's Flats, which has been a big winner for several seasons: *Tammany Tigers*, *Gay Masqueraders*, *Vanity Fair*, *The Green-Eyed Monster*, and his last season's big melodramatic hit, *Through the Breakers*.

THE SORROWS OF SATAN.

William A. Brady has arranged with Arthur C. Alston to personally direct the tour of *The Sorrows of Satan*, which will be rewritten to more closely conform to Marie Correll's story than did the version which was done at the Broadway Theatre last season. Two or three special melodramatic features will be introduced by Mr. Brady, who will personally stage the production, the scenery and electrical effects will be notable and the selection of the cast will be most carefully made. The Sign of the Cross was a dismal failure at a Broadway playhouse, yet it has since been successful. Despite the fact, therefore, that *The Sorrows of Satan* failed to score last year, the contemplated changes may make it one of the road successes of 1899-1900. An excellent route has already been mapped out, twelve weeks alone being filled in and about New York. Arthur C. Alston is attending to the entire booking of the tour.

MATTERS OF FACT.

A. G. Delamater is making extensive preparations for his attractions next season. His new farce-comedy extravaganza, *The Gay Metropolis*, will open the season on Aug. 14 at Philadelphia. Money has been spent lavishly, and nothing left undone to make this attraction one of the best of its kind. St. John Lewis is painting and building elaborate scenery, while Jacobowski will contribute the musical compositions. Forty-four different styles of new and novel printing will be utilized to familiarize the play with theatregoers. Mr. Delamater, who is spending the Summer at London, Ont., will return to New York, where he has an office in the Knickerbocker Theatre Building, about July 15.

F. Marchetti, ballet master of the Herald Square Theatre production of *An Arabian Girl*, has formed a partnership with C. M. Alviani, of the Grand Opera House Building. Mrs. Alviani will have charge of the school, while Mrs. Marchetti will attend to the outside work at the theatres. The latter has fully recovered from his recent accident, when he was dragged several blocks by an Eighth Avenue trolley car.

C. Southard Thompson, the "kerchief king," has been an entertaining feature in the Keith bills at Providence and Boston the past two weeks. He does a unique and original act, confining himself to the use of handkerchiefs, and has no outside help. He is appearing in Philadelphia this week, and will shortly be seen at Keith's Union Square, this city.

Bontrise Goldie has proven successful in the prima donna roles with the opera company playing the Eastabate Theatre, Syracuse. Her *Angelo in Amoris* was prominently commented upon.

Offices in the Broadway Theatre Building are to be had of A. J. Spencer at the Broadway Theatre. The offices are all well lighted and ventilated.

The New Opera House, at Kewanee, Ill., now in course of construction will be ready for opening on Aug. 15. It will have a spacious stage, a seating capacity of 1,000, and be up-to-date in its accouters. F. A. Cahow will manage the house, and is now booking for next season.

Harry Overton, an advance man with original ideas, is open to offers. During the Summer his address is 14 Elm Street, Winsted, Conn.

"Caricatures of the Stage" is a publication of caricatures of well-known professionals by Sewell T. Collins, Jr. The work is published by the Stratford Press, Chicago, which has issued an edition de luxe limited to a thousand copies. The price is \$2; postage prepaid.

C. T. Dazey's plays, *War of Wealth*, *Rival Candidates*, and others can be secured of Alice Kause, 1432 Broadway, for certain territory.

Julian Magnus, one of the most experienced managers and advance agents, is at liberty for next season. Mr. Magnus makes a specialty of preparing press work for advance agents.

Siegmund and Weil, who acquired the costuming business of E. Heerman at 1506 Broadway by purchase, are prepared to dispose of it at a small figure. The business is in running order. Siegmund and Weil's address is 110 Greene Street, this city.

The Grand Opera House at New Orleans, La., owned by the La Variété Association, can be leased for a term of years from July 1, up to which date bids will be received for the letting of the house.

Colonel W. M. Morton, one of the best known managers in this country, is open for propositions to manage local theatre, or as representative with a road attraction. The Star Theatre, Elizabeth, N. J., of which Colonel Morton is the lessee until July 1, can be rented for June. Excellent opportunities are offered a musical combination playing at popular prices.

Dore Davidson has purchased from Carrie W. Colburn the acting rights to her play, *His Last Chance*. Managers are warned against using this play without authority.

Charles Batty, violinist of the Knickerbocker Theatre, has gone to Prince Edward's Island for the Summer as musical director of C. P. Flockton's company.

Lawrence Hazeltine, light comedian and baritone would accept engagement with a dramatic or operatic production.

Manager T. W. Dinkins, who is in charge of the production of *Kelly's Kids* for next season, has received several offers for the Western and Southern rights of the farce-comedy, and is now negotiating to that end with a prominent firm of road managers.

Players are being engaged by the Packard Exchange for *Blue Jeans*, at Piney Ridge, and Other People's Money for next season.

Managers playing *Indiana* might do well by corresponding with Manager William Dolan, of Logansport, who plays but two attractions a week at Dolan's Opera House and bars repertoire companies after October. An opening attraction for September is wanted.

A theatre with modern appointments in a city of fourteen thousand population is offered for lease by W. Bristol, Ansonia, Conn.

Howard Tuttle is prepared to furnish estimates on scenery for theatres or road attractions. His studio is in Milwaukee, Wis.

Robinson's Opera House, Cincinnati, O., which is almost a new theatre, having been entirely rebuilt, may be leased by a responsible party from the agent of the estate, John D. Davis, 414 Plum Street, that city.



THEATRES AND MUSIC HALLS.

Tony Pastor's.

Tony Farrell makes his vaudeville debut in a sketch called *Sophie T.* He is assisted by Jennie Leland. The bill also includes Fields and Salina, comedy duo; Carrie Scott, comedienne; Lillie Western, instrumentalist; Gracie and Burdette, comedy duo; Edwin R. Long, the poetical tramp; Hendrix and Prescott, dancers; Cyr and Hill, duettists; Wagner and Arlino, duettists; Frye and Allen, comedy duo; Eldora and Norine, equilibrist; Madison Brothers, athletes, and John Walsh, Irish comedian. Tony Pastor sings every evening.

Proctor's.

The Four Cohans make their appearance here for the first time in several years in George M. Cohan's farcette, *Running for Office*. Gertrude Coghlan, daughter of Charles Coghlan, makes her vaudeville debut in a scene from her father's play, *The Royal Box*. The others are Fisher and Carroll, Irish comedians; Bogart and O'Brien, musical comedians; Garnella and Shirk, comedy duo; Adelina Rottino, vocalist; Delaphone, mimic; Nodine and Emery, sketch team; Thomas J. Hebron, one-legged dancer; Ford Brothers, dancers; Master George Mack, singing comedian; Hilton, juggler; Nellie Seymour, comedienne, and Tobey's art views.

Keith's Union Square.

The bill includes Odell Williams, in *The Judge*; Idaline Cotton and Nick Long, in *Managerial Troubles*; McIntyre and Heath, comedians; Morton and Revelle, comedy duo; Edmund Hayes and Emily Lytton, in *A Wise Guy*; Romalo Brothers, head balancers; the Four Emperors of Music; Edward J. Boyle, blind vocalist; Lew Palmer, animal mimic; Hill and Hill, eccentrics; Signor Alberti, violinist; Saxon and Brooks, operatic comedy duo; Keeley Brothers, and the Chinese conjurer, Ching Ling Foo, who is in his sixth and last week. A special feature is a biograph picture of Baby Marion Clarke, whose kidnapping is the sensation of the hour.

Palace.

Joseph Hart and Carrie De Mar head the list in Dr. Chauncey's Visit. The others are Mr. and Mrs. Sydney Drew, in *Diana on the Chase*; Van and Nobrega, comedy duo; Conway and Leland, monopedes; Johnson and Dean, colored duo; Eva Mudge, comedienne; Ford and Dot West, comedy duo; Forbes and Quinn, dancers; Kilpatrick and McGill; Lou Wells, comedian; Mr. and Mrs. James Barry, comedy duo; Mlle. Hancyon, magician, and Tobey's art views.

Koster and Bial's.

The aerial palm-garden was opened on Saturday evening last and a great many people were turned away, as the weather was just right for open air amusements. The bill for this week includes Harry Gilfoil, Monroe and Mack, Louise Gunning, Truly Shattuck, Joe Flynn, Stinson and Merton, Josie De Witt, Professor Leonidas, Madame Arlotia, Golden Gate Quartette, Hale Sisters, Nellie Burt, Pantzer Trio, Gilbert and Goldie, Hansom and Nelson, Frobel and Ruge, Griffiths Brothers, Clerise Sisters, and Clarence's Quintette.

Harlem Music Hall.

This is the last week of the successful season. The bill includes George Fuller Golden, Dolan and Lenhart, Rosco's trained pigs, and other acts.

THE BURLESQUE HOUSES.

LONDON.—A burlesque and olio are presented under title of *The Mischief-Makers Company*, introducing Halliday and Ward, Harry Walters, Burke and Gray, Parker and Retardo, Bertha Brush, Edwards and Kernell, Charles H. Duncan, and Williamson and Stone.

DEWEY.—Ed Rush's Bon Ton Burlesquers are here this week, which is the closing one of the season. A Parisian Night and A Devil of a Time are the opening and closing burlesques. The company includes Mlle. Rosa's Oriental ballet, Aggie Behler, Adeline Marden, Morrison and Markey, Byron and Langdon, Smith and Champion, and others.

LAST WEEK'S BILLS.

KOSTER AND BIAL'S.—Foreign and American specialty artists divided honors here last week. There were fourteen acts on the bill and the various performers put forth their very best efforts at entertaining. One of the newcomers who made a hit was Louise Gunning, whose artistic rendition of Scotch ballads won her many encores. Monroe and Mack in their black-face sketch were as amusing as ever and won many laughs. The Griffiths Brothers in their Blondin donkey specialty kept the house in roars. Madame Arlotia did many surprising tricks in the weight lifting line. She is marvelously strong. Other good features were the violin playing and vocalism of Josie De Witt, the antics of Leonidas' dogs and cats, the imitations of Harry Gilfoil, the eccentricities of Stinson and Merton, and the rag-time ditties of Nellie Burt. The Pantzer Trio, Hansom and Nelson, Hale Sisters, Frederick Clarence's quintette, and Frobel and Ruge were also in the bill.

PALACE.—Cissie Loftus proved her popularity by drawing a series of splendid audiences throughout the week. Her reception was cordial in the extreme and the tumultuous applause which greeted each of her imitations must have convinced her that she is now an established New York favorite. The Palace is the fourth New York theatre in which Miss Loftus has filled engagements this season. She has presented her entertainment to all classes of society, from ultra-swell to the plainly democratic, and that she has succeeded in pleasing on every occasion is proof positive of her talent. Last week she introduced an imitation of Julie Mackey singing, "You're Not the Only Pebble on the Beach," and, like all of the others, it was simply perfect. A special feature of the bill was Nilsson's new aerial ballet. The merry little maidens who make up the troupe flew through the air with the greatest of ease and assumed many pretty poses while suspended between the boards and the flies. Many improvements have been made in the working of the apparatus and the whole effect is very pleasing. The Seven Reed Birds made a good impression in their latest sketch,

The Morning After the Ball. The songs used are nearly all new and they are sung with spirit. The small Reed mocking bird as usual made a decided hit with his recited songs. If he keeps on growing he will soon be big enough to sing in spite of Gerry. The Dreaden Trio presented their artistic novelty, *The Queen's Fan*, by George Totten Smith and A. B. Sloane. While the singing and acting of the three women could be improved, the little operetta, nevertheless, made a decidedly favorable impression. Mr. and Mrs. Franz Wilczek played charmingly on their violins and were enthusiastically applauded. The Folly Trio have changed their act around a good deal and it is more bright and pleasing than ever. The gags of George C. Davis, juggling by Levitt and Novello, the eccentricities of Dryden and Leslie, the clear, sweet voice of Adelina Rottino, the egg-bag trick of Lawrence Crane, the imitations of Delaphone, Tobey's art views, and piano solos by Hugo Marks were the other features of the bill.

PROCTOR'S.—Jolly Joseph Hart and clever Carrie De Mar were the stars of an excellent bill. They were seen in Dr. Chauncey's Visit, a farcette in which both have splendid chances to display their talents. Some new lines and bits of business have made the skit even brighter than before. Wright Huntington made his vaudeville debut in a new comedietta called *A Stolen Kiss*, written for him by Brandon Hurst, who has displayed unusual cleverness in supplying Mr. Huntington with just the sort of material that is relished by the patrons of vaudeville. The story concerns the doings of Lieutenant Jack Foynter, U. S. N., who is a painter as well as an officer. It is discovered in the beginning of the little play that he has just become famous through a picture he has painted, called "A Stolen Kiss," the inspiration for which he had received in a dream while in Italy several months before. While he is congratulating himself on his good fortune a strange woman comes in and tells him in a few hurried words, spoken with an Italian accent, that he must fly. He wishes to know the reason for his proposed aerial flight and the girl tells him that her brother is coming to kill him on account of the picture, in which he has painted her likeness. She removes her veil and he is astonished to find that she bears a striking resemblance to the girl of his dream and of his painting. She explains further that he had had no dream and she had really kissed him as he lay sleeping, mistaking him for her brother. At this point there is a noise outside, and just as the artist-hero conceals his visitor behind a screen, the fire-eating brother enters and announces his intention of killing Foynter who takes matters very coolly, singing in an occasional bit of slang when the fiery Italian is almost in a frenzy. Finally he discovers his sister behind the screen, and immediately departs in search of weapons and a second. While he is out the artist-officer loses no time in making love to his fair visitor, and by the time her brother returns she has promised to be his wife. The brother comes in with swords, ready for a duel, but when matters are explained he cools off and the three drink each other's health as the curtain falls. The sketch is bright, breezy and original, and ought to make a hit with any audience. Mr. Huntington played the artist-hero in a quiet, natural manner that is thoroughly refreshing in these days of rant, pose and swagger. He scored his points with great cleverness and made an emphatic hit with almost every line. Adele Francis as the Countess de Montaignon was excellent, and George H. Farren as her excitable brother rendered Mr. Huntington admirable support. Flo Irwin and Walter Hawley were seen once more in *The Gay Miss Con*, in which Miss Irwin does an excellent tippy scene. The dialogue of the sketch is bright and the lines brought many laughs. Stuart, the male Patti, made his first appearance in many months and was warmly welcomed. His remarkable voice is as sweet and clear as ever and he won numerous encores for his cleverly rendered songs. His costumes were handsome, as usual, and he wore a new wig, dressed in the style affected by women who follow fashion's decrees faithfully. Joe Flynn sang ten or twelve pretty little things, introducing every topic of current interest from Tweedy to Dreyfus, Kessler and Carrick sang "The Moth and the Flame," "Mid the Green Fields of Virginia," and "The Girl I Love in Sunny Tennessee" with pictorial accompaniments. Eva Mudge made a big hit in her singing specialty and was warmly applauded. She is improving all the time. Morrell and Evans presented a sketch made up of singing and dialogue. The singing was excellent and the dialogue, composed of a string of awful puns, was distressing. The man of the team has an excellent tenor voice, but he is not a comedian. A specially built on the lines of the one used by Wilson and Leicester would enable this team to show to great advantage. Derenda and Breen, the Hayes and Randy Trio, Collins and Brien, Lou Wells, and the Guleses were also in the bill. The art views and Fred Watson were fixtures, as usual.

TONY PASTOR'S.—The Four Cohans, who are the warmest kind of favorites with Pastor's patrons, were given a royal welcome last week by crowded houses. They presented their new farce, *Running for Office*, and the result was that every one in the house was happy for half an hour. Dainty Josephine Cohan's graceful dancing was a special feature, as usual, and she was accorded unlimited applause. The others were as good as ever. Sadie Cushman and Herbert Holcombe were seen once more in their Klondike sketch, *A Business Transaction*, in which they made their usual hit. Miss Cushman sang a new baby song with her accustomed success and gave "Hello, Daddy" as an encore. Both members of the team were in excellent voice and were liberally applauded. Saxon and Brooks made a deserved hit in their operatic comedy sketch, which was written for them by George Totten Smith. Johnson and Dean danced well and sang some new coon songs with much spirit. The Browning event though their nonsense act with good results. Harry and Sadie Fields were applauded for their funny movements in the Hebrew cake walk. Bingham, the ventriloquist, made his figures do some smart work. Ford and Dot West were successful in their specialty. Kiltie Bingham, Gilbert Girard, and Sam and Josie Lowler were also in the bill. Tony Pastor sang every evening, making his accustomed hit.

KEITH'S UNION SQUARE.—Another star bill served to attract crowded houses last week. Felix Morris was warmly welcomed and repeated his former hit as the old war veteran in *The Vagabond*, which is one of the best plays in his repertoire. Ching Ling Foo continued to mystify everybody with his quaint tricks and was as big a hit as he was during his first week.

McIntyre and Heath kept the house in roars with their Georgia Minstrels sketch. The popularity of these clever entertainers is unbounded, and in spite of the fact that they did not introduce more than seven new lines into their act their success was immense. Edmund Hayes and Emily Lytton were seen once more in *A Wise Guy*, by George M. Cohan. This farcette, as played by these clever people, is one of the biggest laugh winners now before the public, and the patrons of Keith's laughed till they cried last week at the many funny situations and lines. Caron and Herbert put in a second successful week. A. L. Guille's remarkable tenor voice was heard in some well-chosen selections. Florrie West retired from the bill after Monday evening's performance on account of illness. Fisher and Carroll were quite amusing in their ridiculous Irish conversation specialty. The three Polos did some excellent acrobatic work on the high bars. The other contributors to the bill were Giguere and Boyer, Raymond, Musical Trio, Hooker and Davis, Military Trio, Marsh and Sartella, and Maude Amber. The biograph and stereopicon presented interesting pictures, as usual.

HARLEM MUSIC HALL.—John W. Ransome as Richard Croker made a big hit, and Beatrice Moreland scored heavily in *A Game of Golf*, assisted by Charles M. Seay. Others were the Tod-Judge Family, Review Four, Eddy Trio, Wesson, Walters and Simons, Blanche Ring, and Joe Bonnell.

The Burlesque Houses.

MINER'S BOWERY.—Rose Sydel's London Bel es returned to town with a company chiefly new that included, besides Miss Sydel, Hilton, Hanson and Drew, Helger and Chatham, Richmond and Clements, Francis J. Bryant, and Weston Sisters.

LONDON.—Thomas H. Ward presented a bill called *Queens of the Tenderloin*. There was an olio and afterpiece. Harry Walters scored a pronounced hit in his artistic and original Yiddish impersonations. Mr. Walters held his audience from start to finish and was applauded long and loud. Post and Rowe, the comic acrobats, singers and dancers, scored heavily also. Halliday and Ward were in their usual form. The rest of the bill included Forbes and Clinton, Jack Welch, the Keegans, and Gertie Collins.

DEWEY.—Phil Sheridan's City Sports played to excellent audiences and gave a pleasing entertainment. Maloney's Visit, the opening burlesque, was well received. A good olio included the Monte Myro Troupe, Farnum and Nelson, Deltorelli Brothers, Crissie Sheridan, in a pretty specialty called *Pastimes Among the Flowers*, in which she was assisted by a dozen girls; Scanlon and Stevens; Alice Leslie, and A. C. Lawrence. *The Troubles of a King* was the closing burlesque.

WEBER AND FIELDS' SEASON CLOSED.

The season at Weber and Fields' Broadway Music Hall closed with a very successful benefit for Leo C. Teller, the popular manager, on May 28. The house will be dark until Sept. 5, when it will reopen with a new burlesque called *Paris in 1900*, by Harry and Edgar Smith and John Stromberg.

Lou Fields and L. C. Teller sailed for Europe on May 31 on the *New York*. Several friends went down the bay in William H. Reynolds' launch, William H. Distin, proprietor of Avoca Villa, Bath Beach, serenaded the travelers with cornet solos.

While abroad Weber and Fields and Mr. Teller will engage European acts for the music hall and the road companies. Several of the members of the stock company have been re-engaged and negotiations are being carried on with the others. The company next season will be astonishingly strong.

HASKELL'S CLOSE CALL.

Loney Haskell had a narrow escape from death by drowning at St. Louis last week. He and several others, including Manager Charles M. Ernest, of Mannion Park, went on a fishing trip. Haskell stood up to put on his overcoat and the boat capsized. All except Haskell and Ernest managed to grasp the edges of the boat. Haskell was unable to swim and Ernest made a heroic effort to save him. He kept him afloat until Ed Mannion and Harry Bartlett jumped in and succeeded in getting both men into a boat. When they reached the shore Haskell needed the services of a physician, who pumped the water and several old gags out of him before he recovered consciousness.

A COMPANY OF HEADLINERS.

The roster of Huey and Norton's Twentieth Century Comedians is now complete and includes Marie Jansen, Frank Bush, James F. Hoey, Johnson and Dean, the Sa Vans, Three Vilona Sisters, Three Nudos, Allen and Delmain, Dorothy Drew, Daly and De Vere, and Helen Constantine. Following this splendid array of performers to St. Louis, the season will open at Gilmore's Auditorium, Philadelphia, Sept. 4, and only the best week stands will be played thereafter. George Norton will manage the aggregation, and he has had no difficulty in securing desirable terms and time for his company of headliners.

"AERIAL" IS THE WORD.

Roof-gardens are a thing of the past, according to the announcements now being sent out by the managers of the resorts which are placed between the earth and sky. The management of the New York (formerly Olympia) announce that the "Aerial Magnolia Grove" of that establishment will open on June 10, and the people in charge of affairs at Koster and Bial's opened what they call the "Aerial Palm Garden" on Saturday evening last. The "Aerial Meadow" on Hammerstein's new Victoria; the "Aerial Ranch" on the Casino, and the "Aerial Conservatory" on the Madison Square Garden are now in order.

MR. AND MRS. TUCK SAIL.

Samuel L. Tuck and his wife (Lizzie Derious Daly) sailed for Europe on the *City of Rome* on Saturday last. The employees of the Harlem Music Hall and of Hurlitz and Seamon and the members of their companies gathered on the pier to wish the Tucks *bon voyage*. An appropriate speech was made by George Fuller Golden and the send off was made lively in every way.

BESSIE BONBELL'S FATHER DEAD.

William A. Smith, father of Bessie Bonbell, the popular comedienne, died at Deer Hill Farm, Sayville, L. I., the summer home of Miss Bonbell, on May 28. The funeral took place on Wednesday, May 31, from St. Lawrence's Roman Catholic Church in Sayville. The casket was covered with a profusion of flowers sent by friends of Miss Bonbell. Mr. Smith was eighty-five years of age.

WRIGHT HUNTINGTON'S SKETCH.

Wright Huntington is elated over the success of his sketch, *A Stolen Kiss*, which was one of the hits of the bill last week at Proctor's. The sketch met with the warm approval of Manager Fynes, and Mr. Huntington is so sanguine of its pleasing qualities that he will probably remain in vaudeville all of next season.

ROBIE AND DINKINS BUSY.

Robie and Dinkins are very busy preparing for the season of the Knickerbockers and the Utopians. The burlesques are being written by George Totten Smith, A. Grant, and John T. Bryce. The people already engaged are Bryce and Iman, A. Grant, Bert Leslie, George Barton, Andy Gardner, Armstrong Brothers, and James Flynn.

A CLEVER GIRL



EVA MUDGE.

Eva Mudge, whose picture appears above, is one of the brightest young women in vaudeville. Her specialty differs from any other now before the public, and that fact, coupled with her cleverness, causes her services to be in constant demand by managers who appreciate originality and talent.

Miss Mudge is eighteen years of age. She made her debut when she was only five years old at Whitney's Grand Opera House, Detroit, in a singing and dancing specialty. From that time on she made frequent appearances in public, until she finally made her vaudeville debut in the East at Keith's Union Square Theatre in 1897. She is a hard worker, earnest and ambitious, and is always striving to improve in her work. She puts enthusiasm into everything she does. In 1892 she organized several benefits for the "sick baby fund" of the New York *Evening World*, and did so much good that she was awarded a diamond studded medal.

Miss Mudge's specialty consists of songs in appropriate costume. She sings "One Touch of Nature Makes the Whole World Kin" with a complete change for each verse. The changes are done in remarkably quick time. A musical setting of "Barbara Frelchle," sung in the costume of a Confederate officer, is also cleverly done, and after that a lively coon song, sung in a pretty, short skirted costume, brings the specialty to an effective finish.

Miss Mudge has recently played several highly successful engagements at the leading vaudeville houses in this city. Last week she was one of the most pleasing features of the bill at Proctor's, and this week she is at the Palace, Mr. Proctor's uptown house.

NEW FEATURE AT KEITH'S.

A commendable feature is being introduced by Mr. Keith in his Union Square Theatre in the presentation by the biograph of what the papers call news illustration. Last week, in addition to the regular programme of the biograph, two "hurry-up" pictures were shown, the first the finish of the Brooklyn Handicap at Gravesend and the second the police parade. Both pictures were shown on the evening of the day on which they were taken. The films average from 180 feet to 620 feet in length, and in order to get a positive ready for the projecting apparatus it is necessary to first develop and dry a negative film of the same length and then to print a positive. All this takes time and expert manipulation. The factory of the biograph company is in Hoboken. The time that it takes to get a film over there and back is to be counted in when an effort is being made to do quick work. In London, at the Palace Theatre, where the biograph has had about as long a run as at Keith's, there is hardly an event of any importance which is not shown on the screen on the evening of the day on which it occurs.

RETURN TO VAUDEVILLE.

Ed J. Heron and Claude Gillingwater who proved so successful in vaudeville last summer, return to the fold after a Winter season with traveling combinations. They have planned to continue in this line of work for the Summer and the following season. They are both clever and experienced comedians and both have played prominent parts successfully. Mr. Gillingwater has played William in *Jane*, *Curtain* in *Honors* are Easy, the Rubie in *Little Christopher*, the actor in *A Boy Wanted*, and the Count in *Charles O'Malley*, in each of which he earned deserved encores. Mr. Heron has been equally successful as the leading comedian with *Morocco's Stock Company*; in *A Boy Wanted* as the boy, and in the principal male character in *The French Maid* last season. Their sketch, *A Friend of the Family*, in which they are assisted by Ethel Milton, has been pronounced as "positively the biggest, laughing hit in vaudeville." The act provides twenty-five minutes of continuous laughter.

B. F. KEITH'S RESIDENCE BURNED.

A Summer residence at Marblehead, Mass., recently purchased by B. F. Keith, was almost totally destroyed by flames from May 27. The fire was caused by flames from a blow-lamp used by some painters who were engaged in redecorating and painting the house. The catastrophe has entirely disarranged Mr. Keith's Summer plans, as he had intended to move into his new residence about the middle of June. The property was formerly owned by Daniel S. Ford, proprietor of the *Youth's Companion*. The house was a handsome building, containing about sixteen rooms. It was built on an eminence and commanded a beautiful view in all directions. The property before the fire was valued at \$20,000. The flames are supposed to have done \$10,000 damage.

TURNER'S NEW STAR.

Frank Turner, who managed Josephine Gassman for two years, is no longer identified with her. He has signed a contract with Pauline Moran, and with the two original pickaninnies will present her in a new up-to-date coon-song specialty. Miss Moran is considered one of the best coon-song singers now before the public. She has been a feature of Hurlitz and Seamon's company during the past season and is very popular. Turner is a great hustler and it will probably not be very long before his new star is in the front rank of vaudeville headliners.

A JERSEY CITY BENEFIT.

A successful benefit for the Hudson County District S. P. C. A. took place on May 22, at the Jersey City Club Theatre. It was under the management of George M. McCarthy, the famous author of the milk bath story, who is president of the society. The feature of the evening was the first production of a new sketch by Mr. McCarthy, called *Home Again*, which was well received.

AMERICAN ROOF TO OPEN.

The American Theatre roof-garden will open on Saturday, July 1, under the direction of George A. Kingsbury, resident manager of the

VAUDEVILLE.

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VAUDEVILLE.

VAUDEVILLE.

WRIGHT HUNTINGTON

— WILL PLAY ALL VAUDEVILLE NEXT SEASON. —

HIS COMEDY SKETCH BY BRANDON HURST THE REAL HIT OF THE YEAR.

From the N. Y. Sun of May 30th.—"A sketch that will undoubtedly be seen a great many times in New York was produced at Proctor's last night. It is the cleverest thing seen there in many a day—filled with comedy, bright in dialogue and does not, like so many sketches, depend upon horse play for success. Mr. Huntington is to be congratulated. It possesses the double charm of novelty and bright wit and so red at once in Mr. Proctor's Theatre."—J. AUSTIN FYNES.

"Easily the feature of my Sunday night show."—E. J. NUGENT, Manager Star Theatre.

Now Booking for Next Season.

J J IRIS, Agt.

EDWARD J. HERON AND CLAUDE GILLINGWATER

Assisted by MISS ETHEL MILTON, In the screaming one-act comedy, **A FRIEND OF THE FAMILY.**

"POSITIVELY THE BIGGEST LAUGHING HIT IN VAUDEVILLE." That is what CHICOR of the N. Y. Telegraph says of These Comedians.

Not a quiet society sketch, but a clean, clear cut, complicated, hilarious, farcical comedy, running twenty-five minutes.

SAID BY MANAGERS AND AGENTS TO BE THE VERY BEST HEADLINER IN VAUDEVILLE.

Record so far: Four weeks over Keith circuit; Six weeks over Proctor circuit. Open time solicited in high-class vaudeville theatres.

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ONE BIG LAUGH FROM START TO FINISH.

PAULINE MORAN

AND **BABY PICKANINNIES.**

GREATEST ACT OF ITS KIND, BAR NONE.

Open for Season '99-'00.

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MANAGERS, can you beat this?
Hoey & Norton's Twentieth Century Comedians,

SEASON 1899-1900.

WITH THE FOLLOWING HEADLINERS:

MARIE JANSEN,
FRANK BUSH,
THREE VILONA SISTERS,

JAMES F. HOEY,
JOHNSON & DEAN,
THREE NUDOS,

THE SA VANS,

ALLEN & DELMAIN,
DOROTHY DREW,

DALY & DEVERE,
HELEN CONSTANTINE.

To Conclude with a Roaring Afterpiece.

Open at Gilmore's Auditorium, Philadelphia, Sept. 4th. Have a few more weeks open.

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are Stoessel, Boom & Duchemin, General Theatrical Agents, No. 10 East 14th St., New York City

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"SALLY IN OUR ALLEY,"

"Whose 'Baby' songs will live in the traditions of the stage."

FRED'K J. TITUS, Business Manager,

Time all filled up to 1901.

Care The Era, 49 Wellington Street, Strand, London, Eng.

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Sturtevant House, New York.

Rose Melville

"SIS HOPKINS"

Season 1899-1900, will be presented in the pastoral musical comedy.

SIS HOPKINS—A WISE CHILD.

ALAN DALK, New York Journal, March 8, 1899.—"When Miss Melville gets a play of her own I'll pay my dollars to see her, any day."

PRESENTED BY FLEMING & NICHOLS, Managers, 1368-70 Broadway, New York.

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EBONY OFFERINGS.

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Presenting Leslie Stuart's

Japanese Romance

THE WILLOW PATTERN PLATE.

Address this office.

ORPHEUM
THEATRE,
SAN FRANCISCO,
THREE WEEKS
LONGER.

THE
VAUDEVILLE
HIT OF THE
SEASON
ENGAGEMENT
EXTENDED.

WILLARD SIMMS

INVITES OFFERS

FOR SUMMER ONLY.

BERT HOWARD and LEONA BLAND

"THE RUBB AND THE KID,"

At Lake Erie Park, an awful hit.
Followed a wizard, didn't worry a bit;
I follow pianists, both great and small.
Which goes to prove I'm king of them all.

Euclid Beach Park,

Cleveland, O., this week.

HILDA THOMAS

Assisted by FRANK BARRY,

A PRONOUNCED HIT AT KEITH'S, BOSTON, LAST WEEK.

FRED NIBLO

MONOLOGUE COMEDIAN.

You all know who ALAN DALK is. Well, he visited Proctor's Theatre in New York on Feb. 23 for the purpose of criticising two big stars. After devoting some space to them, he went on to say: "You see, a sense of duty has compelled me to devote myself to Mr. Proctor's fat-typed attractions. I suppose that they are his most expensive items, and that means much. Still I'll admit that the feature of the programme that pleased me most was neither — nor —. It was Fred Niblo, a monologue artist. Mr. Niblo rattled off a long tissue of pert, amusing, disconnected remarks in a wonderful way, and managed to put himself upon the best of terms with the audience. It was not the substance of his monologue that was so pleasant, but the way in which that monologue was unwound."

BON-TON MUSIC HALL,

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FORMERLY

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JOHN F. KELLLY, Prop and Manager

SUCCESS from the start.

HIGH-CLASS VAUDEVILLE ACTS.

THIS WEEK:

Myrtle Tressider, Pat Rooney, Ida Orme, Mlle. Melrose, The Nizarras, Sisters Brannock, Lydia Hall, Jane Daly, Blaisie, Edna Urdine, Andrew Thomas, George Anderson.

PRICES: All seats on ground floor, 25 cents.

Box seats, 50 cents.

Change of programme weekly.

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EVA W'MS

THE WOLF GIRL.

AND

JACK TUCKER

PRESENTING

Skinny's Finish.

CHARLES HORWITZ

(OF HORWITZ & BOWERS.)

Charles Horwitz is the author of the following one-act comedies now being played with great success in the principal vaudeville theatres: "The Mystery of the Mortgage," for Henry E. Dixey; "Miss Ambition," for Miss Hilda Thomas; "A Royal Visitor," for Mr. and Mrs. Harry Budworth; "Monologue," for Miss Jessie Couthout, Nat M. Will's great parodies, also monologues, sketches, etc., for Bernard Dyllin, Ray L. Royce, Harvey Sisters, Carr and Jordan, Giguere and Boyer, and several new acts in preparation for the best of headliners. For terms, etc., address CHARLES HORWITZ, Care M. Whitmark & Sons, Schiller Building, Chicago, Ill.

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For Opening of

ELECTRIC PARK

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Monday, June 12, and Later Dates,

First-class Specialty Artists and Comedians, and good Piano Player. If your act is not first-class don't write.

J. W. WILLIAMS.

Manager Electric Park, Maysville, Ky.

Regards to friends.

An Indiana Romance,

BY

J. C. NUGENT.

Shortly to be produced by Mr. Robert Downing. VAUDEVILLE SKETCHES for recognized artists written to order.

Have some open time for my 25 minute sketch.

THE COLONEL'S NEPHEW.

First-class vaudeville houses and resorts only. Address J. C. NUGENT, care Mirror.

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Managers of Parks playing sketches write for terms and time for THE DESERTER, the funniest 30 minute dramatic act in Vaudeville. Address Agents, or MISS ENGEL SUMNER, 323 W. 32d Street.

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KEITH'S THEATRE NEW YORK. Address Agents.

write SKETCHES for Vaudeville work.

Generally have one or two on hand. L. M. WILSON, office.

WANTED Engagement for vaudeville sketch or for sou-brette ingenue parts. An petite blonde with mezzo-soprano voice. Have had good experience. Address MARION OSWALD, care of Dramatic Mirror.

VAUDEVILLE.

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THE ORIGINATOR, PRODUCER AND OWNER. ROBBERS BEWARE!

In speaking of the performers at Keith's, the *Providence News*, May 31st, said:

"They are surrounded with so much that is good that only real merit may hope for recognition. C. Southard Thompson, employing only silk handkerchiefs, makes his conjuring act exceedingly entertaining for the ladies, and the children also find it most pleasing."

C. SOUTHARD THOMPSON

THE "KERCHIEF KING,"

In His Celebrated Handkerchief Specialty.

Being the inventor of all movements, the originator of all ideas used in this novelty, it is entirely different from all other efforts in prestidigitation.

Work in One and Use No Props.

house. High-class musical features under Maurice Levy and polite variety will be the attraction. Popular prices will prevail.

DUQUESNE GARDEN OPENED.

On Monday, June 5, a new Summer theatre at Pittsburg, Pa., was opened. It is called the Duquesne Garden Theatre, and is seated with over 5,000 numbered opera house chairs, specially manufactured for the theatre, and has a standing room capacity of some 5,000 people in addition. The auditorium is lighted with over 4,000 electric lights and 20 arc lights. The stage is a large one, and there are twenty-four dressing rooms. The theatre is owned by the Consolidated Traction Company and operated for the patrons of that line. The amusements are furnished and managed by J. W. Gorman's Park Amusement company, which also manages Cascade Park, New Castle, Pa., and circuits of parks in New York State and through New England. The opening bill of the Duquesne included Marvelous Melville, Rice Brothers, three Constantine Sisters, Etta Victoria, Adelphi Duo, Winstanley and Sullivan, Morgan and Curry, and Edmonds and Watson. There are some twenty people with the company. C. H. Smith is the resident amusement manager of the theatre, and also represents J. W. Gorman through his Pennsylvania circuit of parks.

SAM T. JACK'S WILL.

The will of the late Sam T. Jack was filed for probate in this city on June 1. It was made on April 27, the day of his death, when he sat up in bed and dictated it to a lawyer. His fortune amounts to about \$250,000, including \$50,000 in cash and some real estate in Chicago. Mr. Jack left one-third of his property to his brother James, one-third to his wife, Emma, and one-third to be divided between his father, mother, sister, and several nephews and nieces. The leases of his theatres, the burlesques, scenery and wardrobes, and the use of his name as a trademark were left to his brother James. The second clause of the will contains this strange sentence: "It is my first and foremost wish that my brother, James, and my wife, Emma, become husband and wife."

James Jack was formerly a professor of languages in Vanderbilt University, Nashville, Tenn.

VAUDEVILLE JOTTINGS.

McDowell and Reed opened very successfully at Tumbling Run Park, Pottsville, Pa., on May 29.

Campbell and Carleton have purchased three lots at Bensonhurst-by-the-Sea, on which they will erect a handsome home in the near future. They will continue to present The Hoodoo next season, and will improve it by the addition of several novel bits of dialogue and business.

Weston and Beasley were compelled to cancel Proctor's last week owing to a severe cold contracted by Eddie Weston. Their date at Proctor's has been postponed until later in the season.

The Sisters Whiting, who recently closed a successful season with Who Is Who, opened their vaudeville season last week at the Masonic Temple Roof, Chicago. During the Summer they will play the Burt circuit of parks and resorts.

Still another judgment of \$300.12 was entered against Koster, Bial and Co. on May 27 in favor of the International Navigation Company.

Ben Mowatt and Son have just closed a very pleasant engagement with William H. West's Minstrels. They opened with Thomas L. Grenier's Oriental Carnival in Chicago for two weeks on June 5.

Mamie Harnish, the popular serio-comic, after a successful week at the Howard, in Boston, was engaged to play Rosine Brennan in Manager Lothrop's revival of Muldoon's Picnic at the Bowdoin Square Theatre last week, and made a big hit in the part as well as in her specialty.

Mr. and Mrs. Francis Lawrence have secured a new vaudeville sketch called Left, which they will introduce to the vaudeville stage in June. Mr. Lawrence has been a popular entertainer on the Lyceum stage in New England for several years.

The Bachelors' Club, a new quartette, gave a trial performance of a new sketch by George W. Barnum at Tony Pastor's on Decoration Day.

Eva Williams and Jack Tucker will play a return date at Tony Pastor's week of June 19.

Gavin and Platt opened at Lindenwald Park, Hamilton, O., on May 29 in their sketch, A Gypsy Courtship. They closed the olio and made such a good impression that they were retained for a second week.

T. J. Farron made a big hit at Forest Park Highlands, St. Louis, last week, heading an exceptionally good bill.

Henry Frey, formerly of Frey and Fields, called at the MIRROR office last week. He stated that he is now working alone and that he has had several good offers for next season, but has not decided which he will accept.

The Little Big Four—Gould, Wesley, Gould and Venita—made a hit last week at the Chutes Park, St. Louis, and were re-engaged for a second week.

Harry Rickards, the Australian manager, will reach London early in July. He will travel by way of San Francisco and New York.

The Marco Twins sailed for Europe on the Umbria on May 27. Mary Anderson and Chauncey M. Depew were also on board.

Daisy Wood, a sister of Marie Lloyd, was married to Donald Monroe on April 26.

Frank C. Young and Bessie Devole made a decided hit week of May 21 at Idlewild Park Casino, Newark, O., and booked a return date. They are now on the Frank Burt circuit of parks.

Jeannette Dupre made a remarkable hit last week at the Theatre Royal, in Montreal, with the American Burlesques.

Mr. and Mrs. Neil Litchfield were in the opening bill at Idlewild Park, Newark, O., and made an emphatic hit with manager and public.

Carlin and Clark's Minstrels opened their season successfully week of May 29 at Carsonia Park, Reading, Pa.

Blackson and Burns headed a strong bill during their second week at Ernest's Pavilion, St. Louis, beginning May 29. They play Keith's, Boston, week of June 12.

Hines and Remington were specially engaged as the headliners for the vaudeville co. at the Lyceum, Washington, D. C., filling in a vacancy caused by the

non-appearance of the Monte Carlo Girls. The co. is at Kernan's Baltimore house this week.

Goggin and Davis, who went to Europe a few weeks ago, sailed for home on June 3 on the *St. Louis*.

Scanlon and Miley played Keith's Philadelphia house last week, with the circuit to follow.

The Pavilion at Joplin, Mo., closed on May 27 on account of poor business.

Luciers' Merry Makers are now in their eighteenth successful week. The co. includes J. R. Lucier, C. N. Lucier, Marguerite Lucier, F. J. Palmer, W. M. Lucier, Mand Gould, Rose Farney, May French, Fred Jameson, George Siben, and John Taylor.

Gerald Griffin's success in Silence Is Golden was so pronounced last week at Keith's Philadelphia house that he has decided to extend his season. One of the Quaker City critics said that his supporting co. is one of the best ever seen with a star in Philadelphia.

The Randalles will sail for South Africa this week.

The Dewey Theatre will close on June 9, and will reopen on Aug. 28.

Hilda Thomas and Frank Barry scored an unusual success at Keith's in Boston last week. Every paper in the City of Culture gave Miss Thomas flattering notices for her extremely clever work. She and Mr. Barry will have a new act next season. They have played thirty-eight weeks since Aug. 29, 1898, and have invariably succeeded in pleasing managers and public.

Walz and Ardelle canceled their engagement at Poli's Theatre, New Haven, Conn., week of May 22, owing to a disagreement as to their place on the bill.

The juvenile comedians, Little Primrose and Master Martin Semon, are introducing to Boston this week their new and original sketch by Arthur J. Lamb, entitled An Afternoon Outing, written expressly to show Little Primrose's impersonation of the Southern pickaninny, and Master Martin's negro gyrations.

M. Witmark and Sons obtained an injunction last week against one of the most important Canadian music publishers that had been infringing their copyright on songs. They have been annoyed a good deal by frequent infringements across the border, some concerns even going so far as to use the Witmark imprint. Usually the offenders are such irresponsible persons that there is little use in proceeding against them.

Evelyn Britton, the gifted and beautiful contralto, is recovering from an operation for appendicitis at her home in Chicago. She was very ill, and at one time her life was despaired of. She will be seen in New York shortly at one of the leading vaudeville houses.

The Oliver-Colby co., late of Australia, opened at the Summer park in Topeka for a week on May 22. The co. consists of Mr. and Mrs. J. O. Oliver, Flora, Goldie, and Gay Oliver, Mr. and Mrs. Will Colby, Francis and Petite Byrie Colby, Esther Wallace and Joseph Myra, and Master Buster Keaton. This co. will tour the principal cities of the South and East the coming season under the management of Oscar P. Sisson and T. J. Leathe. W. J. Plimmer will be the Western representative. The co. has just returned from its tour from around the world, coming direct from Australia to this country.

Wills and Barron have just closed a highly successful season of forty-three weeks with Sam Scribner's Morning Glories co. They will leave immediately for their farm in Bloomington, Ill., to rusticate until September, when they join Fisher and Carroll's co. in The Lobster.

George Yeoman has closed with Bryant and Watson's Australian Beauty co., and opened May 29 at Montgomery, Ala., for a fourteen weeks' season with the Southern Amusement Syndicate.

Alice Hanson and Gussie Nelson played an engagement at Koster and Bial's last week and this week they are at the Harlem Music Hall. They have signed with Reilly and Wood's co. for the coming season.

Harry Thomson will play a return date at Tony Pastor's on June 19 in his new act, The Man Who Is Up to the Times.

Fields and Ward and the Stewart Sisters did not go to Parsons' Theatre, Hartford, last week on account of a misunderstanding with P. F. Shea and Co. Fields and Ward went to Kernan's, Washington, instead, with a house show, and this week play Kernan's Monumental, Baltimore.

The Donovans have been engaged for two additional weeks by the management of the Orpheum circuit, which will make six weeks in all. They will resume their starring tour in Dewey's Reception in October, under the management of William B. Henry.

Manager W. B. Watson, who has taken the old Music Hall at Lynn, Mass., received over six hundred answers from his MIRROR advertisements, and has already contracted with twenty-seven Al cos. Mr. Watson will transform the old house into a new one, and cater strictly to ladies and children. He will have ten first-class dressing-rooms, and the entire staff will be uniformed. The seating capacity of the house will be 1,678. Popular prices will prevail. In the evenings 10, 25, and 30 cents will be charged, with a few seats at 50 cents. The matinee prices will be 10 and 20 cents. Mr. Watson will also build a ladies' room, and will have a colored maid in attendance. Nothing will be left undone to make this a first-class family resort. The season will begin Sept. 4 with a big vaudeville co., the salary list of which will run over \$1,000.

Charles Dickson and Katherine Osterman will open at Keith's on June 26 in a sketch called To-Morrow at Twelve.

The Grand Central Palace Roof will open on June 19.

W. J. Holmes, the Yankee comedian, was taken seriously ill with pneumonia during the performance on Friday last at the Gem Theatre, Lynn, Mass. He was removed to his brother's home in Boston, and is in a critical condition.

Richard Ward was to have headed a special bill at Miner's Bowery Theatre this week, but plans were changed and the house is closed for the Summer.

The Sisters Engstrom returned to town last week after a visit to Washington.

The New York Sabbath Committee took steps last week to call the managers of the Dewey Theatre to account for the performances given there on Sunday evenings.

John T. Kelly has signed for his fourth year as a leading member of Weber and Fields' Stock co.

Henri D. Collins, formerly treasurer of the Imperial Theatre, Atlanta, Ga., under management of Stanley Whiting, and later with the Fun Makers, returned to New York on Saturday to complete arrangements for a vaudeville co. to tour the South, where he has bookings for twenty weeks, opening

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7th week as PIANISSIMO in the New York Theatre production of THE MAN IN THE MOON.

Sept. 1. Mr. Collins will Summer at Mount Vernon, N. Y.

The Republic Four closed their season with Blaney's King of the Opium Ring at the Academy of Music Saturday night. They have signed for the Grand Republic floating roof-garden for the Summer.

The Ernest Pavilion at St. Louis, Mo., opened on Sunday night to a large audience. Frank Cushman was the star feature on the bill, and was obliged to sing seven songs to repeated encores.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Last week's vaudeville letter fell by the wayside, but turned up too late to be of use. The office boy to whom it was given to be mailed discovered it in one of his pockets. There is a new boy mailing letters now. Warm weather has arrived and in consequence the many parks are doing a big business.

Hopkins' has the usual well arranged programme, which includes the Manhattan Comedy Four, D'Artois, Jessie Merrilees, and several other entertaining acts, besides the efficient stock co. in The Silver King.

Chicago Opera House: Ida Mülle is the star this week, with such capable talent as Howard and Emerson, New Hawkins, Eva Tanguay, Harris and Fields, Emeralds, Erni, LaPell and Polio, Frank Comar, Murry Sisters, Goodale and Kemp, and others.

At the Masonic Temple Roof Harry Woodruff and Melville Ellis, assisted by Blanche Kelleher, are presenting a one-act musical farce written by clever George Ade, of the Chicago Record. The little comedietta is bright and does all concerned credit. Other specialties are given by the Four Johnsons, Valmore, Window Quintette, Polk and Collins, Neilson Sisters, Mand Beall Price, Mile, Morita, and a good series of views by Stover. Camille D'Arville comes to this place next week.

Ferris Wheel Park is open and the entertainers are Harris and Walters, Clarice Vance, John T. Tierney, Satsuma, Lawrence Sisters, Lester and Stephens, McGinnis and Regan, and Allen Schrock.

Chutes Park: The list is headed by Carlton and Darrow, Jess Yernow, and Williams and O'Neil also come in for their share of the honors.

Sans Souci Park: This new resort promises to become the most popular of all the Summer schemes yet introduced. Marie Hansen is seen for the first time here in vaudeville and she scored a big hit. Bryant and Burrows, Beers and Bruette, and Alburus and Miller are also seen in the theatre. Mile, Prostello is in the open air arena with two marvelously trained stallions. The log rolling contest is funny and the place is completely filled with interesting novelties. Yule's Band plays between acts and is becoming quite a favorite organization. The management has outdone all others who are running Summer theatres and parks.

Items: The Olympic is closed and will remain so during the Summer.—The idea of giving two performances Sundays at the Haymarket Theatre was found to be unprofitable and they have been discontinued, the house remaining dark until the regular season opens.—At Sam T. Jack's The Forty Thieves co. and The Belles of Bagdad are the attractions, with Karina, Fonti Boni Brothers, and others.—John L. Sullivan and his vaudeville co. gave two performances at the Bijou last Sunday.—Thomas L. Grenier, for many years manager of the Lyceum, has invented a portable theatre, which is a work of art in its way. He calls his attraction The Oriental Carnival, and besides Edison's polyphone (a mechanical novelty) the performance is given by the Deltorelles, the Mowatts, Smith and Cross, and several others.—Isabel Urquhart is appearing at McVicker's in The Club's Baby. She was last seen here at the vaudeville theatres.—Ward and Vokes and their clever assistants are doing a big business at the Great Northern, presenting a series of funny burlesques.

WILLIAM FITZGERALD.

BOSTON, MASS.—The features at Keith's are Felix Morris in The Vagabond, supported by Foster Lardner and Rachel Crothers; Clarke, Wayne and

This Act was shoved ahead on the bill after the first show at Keith's, in Providence, week of May 22nd. At Keith's Boston house last week. Phila., week of June 5th. New York, week of June 19th.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, resident manager): There was a good bill May 29-31, but owing to the extreme hot weather business was lighter than usual. Rose Melville's Sis Hopkins' Visit caught the audience by storm. She is one of the best character delineators we have seen here in a long time. Papinta is in her second week and her

STEVENS POINT, WIS.—Gollmar Brothers' Circus to good business May 27; giving satisfaction.

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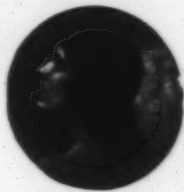
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